

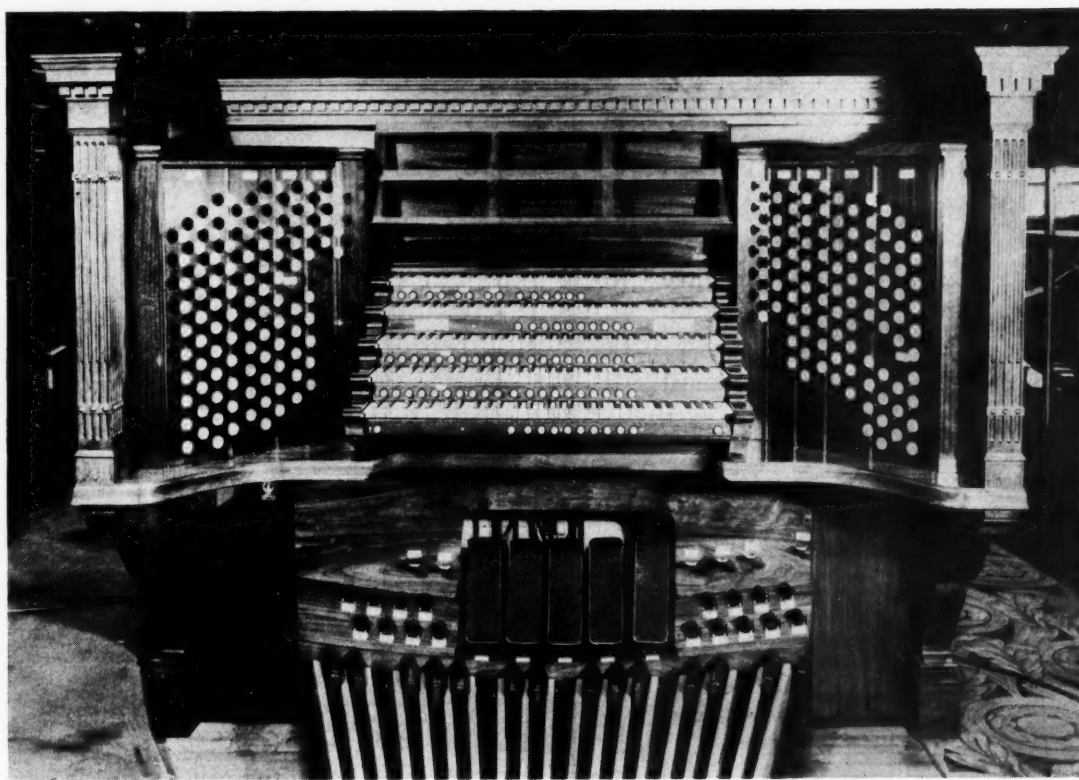
MUSIC & DRAMA

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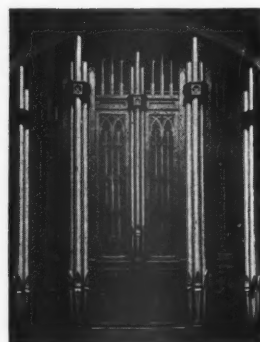
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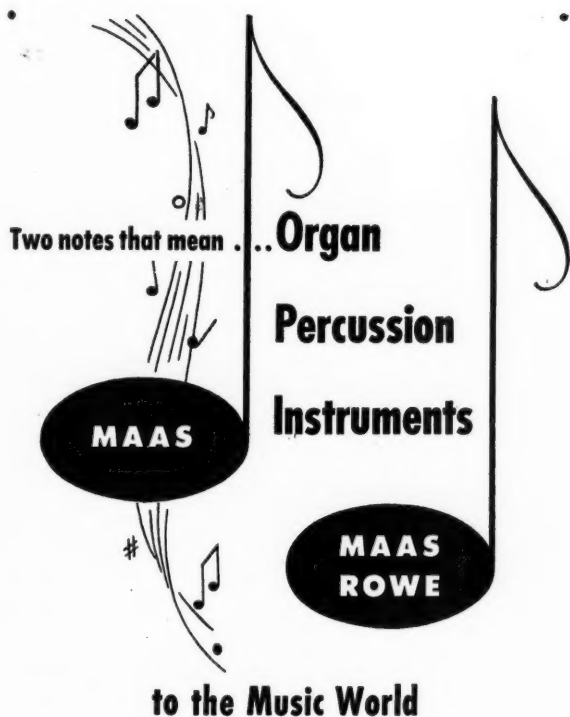
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### Organ Music

Beethoven-ed. Bedell—Three Trios

12p, md, Gray \$1.00, "an original work for two manuals and pedal" the score says, excellent practise material for the student, parts of them appealing.

Johannis Cabanilles—Book 1, Four Pieces

18p, md, Schott, with notations, registration, etc. by Tour-nemire and Flor Peeters, works from the late 17th century, suitable for service.

Albert de Klerk—Five Pieces

12p, md, imported by Elkan-Vogel \$2.00. Dialogo, Fugato, Lamento, Toccata, Pastorale; representing Holland on your international program.

Cuthbert Harris—Toccata Militaire

Am, 6p, md, Schmidt 60c, simple agreeable music for prelude or postlude, melodious and rhythmic enough to interest the congregation.

Margrethe Hokanson—Nordic Pastorale

Af, 4p, e, Summy 50c, a melody piece, 6-8 rhythm, lovely and simple for the first & third sections, a bit complicated in the middle part. Fine for any quiet service.

Homer Keller—Fantasy & Fugue

14p, me, Gray \$1.25, in the contemporary series, opens with mysterious rumblings peculiar to the organ and you can make something quite dramatic out of it if you like, but then it wanders around the scenery in a way to make the Composer happy—and he probably hopes you'll be happy too. He thumbs his nose at the dear old textbooks when the fugue begins and, because he has quite an original & worthy theme, he gives you something you can play with—if you've not lost your sense of enjoyment. If you're solemn, let it alone.

Jude S. Love—Meditation

5p, e, 60c, published privately by the Composer (507 S. Broad St., Philadelphia 47, Pa.) who says, "I am publishing this work myself to insure that no one makes any financial profit on it, which is contrary to my principles." Price covers actual cost only. It's a pleasing melody, surprisingly well handled; dedicated to the wellknown 'Father Divine.' Cannot be had through music stores; communicate with Mr. Love. A good piece of service music; but it ought to be correctly engraved instead of merely photostated.

George F. McKay—Benedictions

18p, me, Carl Fischer \$2.00, and not nearly so bad as you'd expect from the composition by this man that won the Guild prize some unhappy years ago. In fact, if he were to remember that there were other people in the world beside himself, and that they had ideas of their own and those ideas have been pretty well defined as standard codes of practise, he might be able to get somewhere. Humanity has decided that it is not good to put one's feet on the dining-room table, not good to say Damn indiscriminately and use the kind of language Harry Truman does; people who violate these idealisms of common humanity must pay the penalty for it. And Mr. McKay here pays the penalty for deliberately using consecutive fifths and other things that wiser people than he have decided do not produce. However, sermon's over. You will probably find these pieces useful in your services but for heaven's sake don't bore your recital audiences.

Jan Nieland—Fantaisie

Bm, 11p, me, imported by Elkan-Vogel \$2.00, and a fine example of using dissonances because you have something to say, as compared to using them because you have nothing to say. Quite serious music, but it is music; good theme, good structure, good message; and good for a recital program too if you're good enough organist. This man Nieland deserves a welcome and a wide hearing.

Ernest L. M. Pritchard—Sonata D

28p, 4 mvts., md, Novello-Gray \$3.00. If music exists to

convey beauty by musical means, it will be hard to prove it by this attempt. Anyone can write notes by the mile if he just keeps at it; but shouldn't he say something with those notes? Does a man write just to please himself? Or should he try to interest the other fellow with what he's saying or writing? And how can anyone expect a reviewer to be taken in by mere note-juggling? It cost a publisher a lot of money to give this Sonata to the public; don't composers owe a whale of a lot more to the publishers than modern attempts at composition seem to indicate? Maybe you'll like this; certainly if organ repertoire consists of nothing more than a set of tinkling tunes, it'll never get anywhere; the sonata form is the highest aim. Well, here one composer aims high.

Orvis Ross—Cantabile

B, 5p, me, Summy 75c, and here at last is a lovely piece of music that merely wants to speak to you in tones of beauty, telling you something for your heart to ponder, leading you around through the verdant valleys of lovely harmonies & snatches of melody. He makes the most of his theme, develops it through to the end—and what a relief that is. If you like richness in registration & harmony, here's a piece just for you. Lovely for recital and service.

Alec Rowley—Five Improvisations

22p, me, Novello-Gray \$2.00, and some of them are quite attractive, all for services, not recitals. Take a look at the last two measures on p.13 and you'll see how to use consecutive-fifths musically. Churches suffer from unchurchly organ music; recitals suffer from having church pieces forced into them; here is church music, good too.

Lode Van Dessel—Choral

10p, md, imported from Holland by Elkan-Vogel \$2.00, a rather sturdy & good fantasia-like chorale followed by a nifty little fughetta that could be a gem if not roared out on Diapasons & mixtures. Both sections make good music with a message, good enough for both service and recital. Evidently the Hollanders have not yet gone insanely cubistic like the rest of the music world; if you still have your feet on the ground you will know what to do with this and you'll enjoy doing it. Your hearers will rejoice also.

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## General Service Music

A—John H. Duddy—"Bless the Lord"  
Dm, 5p, u, me, Elkan-Vogel 15c, Bible text. A satisfying combination of melody, harmony, reverence, sincerity; on the quiet order, not jubilant; enough musical values to meet all needs.

A—Robert Elmore—"Lord of our life"  
6p, me, Galaxy 20c, P. Pusey text, "hear and receive Thy church's supplication." Good themes, good ideas, expert handling, a real message in music for that new type of choir that knows its job and doesn't get easily lost. Here we need color in vocal music just as in orchestral and organ. Anything as original and expressive as this should be put only into a service where it fits intimately.

A—John L. Lewis—"Go ye"  
Cm, 5p, me, Flammer 15c, St. Matthew text. Not the John L. Lewis who's always saying "Stay home, don't go." This one says "Go ye, teach all nations, in the Name of the Father." The voices have a commanding steady surge while the piano furnishes a splendid background urging them on. Nothing spectacular; sturdy, useful, capable of real effect.

AO—William J. Marsh—"Mass in Honor of St. Lawrence"  
32p, me, McLaughlin & Reilly 80c, Latin text. The "Kyrie" is a lovely piece of convincing fervent spiritual music, setting the pace for the rest of the work. "Sanctus" is quite lofty and comes in boldly, not pp apologetically. It's a setting for the average choir.

A8—Russell H. Miles—"Rise up O men of God"  
G, 7p, me, FitzSimons 18c, W.P. Merrill text. Opens with a grand unison for men's voices, then full chorus ff, and the effect is thrilling. Development goes on in good style and if the organist changes the time values on that final "Rise up O men of God" so that their long values do not bring a drag on the mood, he'll have an anthem of sterling value.

\*AM—Negro-ar. Lawrence—"Let us break bread together"  
Af, 4p, me, McLaughlin & Reilly 20c, a Negro spiritual for the communion service, not of typical spiritual flavor but rather like the good old barbershop harmonies the men of long ago are said to have liked so well. Everybody else liked it too and they'll like this.

A-AM—Richard Purvis—"Benedictus es Domine"  
Ef, 7p, me, Gray 16c, English text, a smooth setting that seems more meditative & fervent than praiseful; fit it into the right service and it will be a gem.

A8—Raymond Rhea—"Let my soul arise"  
C, 5p, md, Birchard 16c, text by Composer. Good materials, musical ideas, competent workmanship, themes and harmonies genuine, music that's both lovely and interesting. Those brief unisons for high voices contrasted with low should be corrected; make them men's unisons and women's, and thus preserve color & contrast. It's a thoroughly good anthem.

A—Francis W. Snow—"Benedictus es and Jubilate"  
8p, me, Gray 16c, "set to Gregorian tones with faux-bourdon verses," and if the whole thing, not merely the chorus part, is taken unaccompanied the flavor will be preserved instead of sacrificed. For the better churches.

A—Firman Swinnen—"Blessed art Thou"  
D, 8p, me, Summy 18c, a delightful setting, treating the text in jubilation rather than solemnity; the accompaniment adds greatly to those sections where it is independent of the voice lines; elsewhere it can be omitted, with improved effect. Here's one to wake up the old codgers and make them believe the text this time.

A—J. E. West—"Blow ye the trumpet"  
D, 7p, e, Edition Musicus 15c, with obbligato part for the B-flat trumpet, smooth agreeable music for any festival service; the organ Trumpet might possibly do, but a trumpet player will add more.

A—Healey Willan—"Magnificat and Nunc dimittis"  
D, 12p, e, Gray 20c, English text. Not one of Dr. Willan's best by any means, but almost everything he writes for the service has distinctive values for the better choirs.

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#### SECULAR

CO—Paul Hindemith—"When lilacs last"  
153p, d, Associated \$2.00. "When lilacs last in the doorway bloomed—a requiem for those we love," says the score, text by Walt Whitman, for chorus, orchestra, soprano and baritone soloists. Takes 63 minutes. For choral societies that know how to work.

And from Music Press these secular works: Ernest Bacon, "Seven Canons," for choirs doing occasional concerts; last one, for example, "God made bees, and bees made honey, God made man, and man made money." This set, 35c, you'd better see; looks mighty good. Elliott Carter, "Musicians wrestle everywhere," 13p, d, 30c, ssatb. Ned Rorem, "Four Madrigals," 14 p, 30c, satb, md. Edited by Marshall Bartholomew, "Ten Glee's," 35p, me, 90c, all from the ancient days, quite varied and interesting.

## Music for Your Choir

By WILLIAM A. GOLDSWORTHY

*Who inspects a lot of choral works but talks about only those he likes*

Theodore F. Fitch—"Christ suffered for us," m, C. Fischer 20c. Beginning tenderly in an imitative manner, it broadens and becomes dramatic, then triumphant, in keeping with the text. Worth doing.

John L. Lewis (no relation, we hope)—"Go ye," e, Flammar 15c, a short dramatic stirring anthem for opening the service on a fine day. Good.

Russell H. Miles—"Rise up O men of God," e, FitzSimons 18c, a strong setting of Dr. Merrill's text; and when we say he has in music matched the text in strength & nobility of utterance, we need say no more.

Richard Purvis—"Benedictus es," e, Gray 16c, another good setting. Dedicated to a church in Atlanta, he evidently had that in mind when setting the rhythmic pattern of the accompaniment. A remarkable point, in these days of high tessituras, is his low one, at times dangerously so for the contraltos.

Francis Snow—"Benedictus es and Jubilate," m, Gray 16c, a short setting put to Gregorian tones with faux-bourdon verses. Those who desire this type of canticle for Advent and Lent will find them of much service.

Healey Willan—"Magnificat and Nunc dimittis in D," m, Gray 20c. Not Dr. Willan's best setting, but this man is so good that his second best is much better than the average.

#### AND A CANTATA

Louie White—"Praise to the Risen Lord," Gray 60c. This prize work has much to recommend, much not to praise. His final chorus has great vigor and style, giving proof the young man knows how to write and also has something to say. But he is imbued with a passion for "modernity" and in telling the story he indulges in unnecessary misplaced accents and

distortion of rhythms. They are written in such manner as to give the impression they are done purposely, which is much too bad. A misplaced accent, either in text or music, is unnecessary if the person will take time enough to work it out. Our "modern" school do it deliberately. I was pleased to see one of our leading critics calling attention to this same failing in our newer choral works and operas. Well, verily they have their own reward, but they do not sell copies. Mr. White's cantata could be lovely if it were not for these misplacements done in the name of free rhythm. O Whitman, what crimes are committed in thy name!

#### TECHNIC OF VARIATION

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7x10, 197 pages, cloth-bound, University of California Press \$3.50. Mr. Nelson is on the faculty of the University; his book "points to variation as the master-key of free composition and encourages the writing and study of variations as a means of training the mind to solve difficult technical problems in larger works," all of which is very good, harm coming only when an incipient composer thinks this form of technic-testing is good enough for a published composition. After all, variation, as practised, chiefly tries to show how clever a composer is; great compositions cannot

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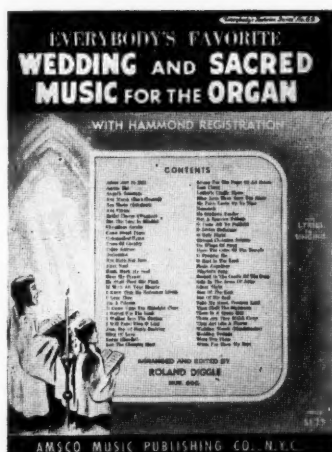
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The other selections in this book are suitable for church service and recital, for studio, home, lodge, etc. In this way, many needs will be met. Lyrics have been added to help the organist in his interpretations and vocal accompaniments. These arrangements will be especially appreciated by those organists who have had to depend on various piano editions for appropriate musical accompaniments for weddings and other occasions.

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Shall Feed His Flock, If With All Your Hearts, I Know That My Redeemer Liveth, I’m A Pilgrim, I Waited For The Lord, I Walked Into The Garden, I Will Extol Thee O Lord, Jesu Joy Of Man’s Desiring, King Of Love, Largo (From Xerxes), List The Cherubic Host, Litany For The Feast Of All Saints, Lost Chord, Luther’s Cradle Hymn, Mine Eyes Have Seen The Glory, My Faith Looks Up To Thee, Nazareth, No Shadows Yonder, Not A Sparrow Falleth, O Divine Redeemer, Onward Christian Soldiers, Open The Gates Of The Temple, O Rest In The Lord, Panis Angelicus, Pilgrim’s Song, Rocked In The Cradle Of The Deep, Safe In The Arms Of Jesus, Sun Of My Soul, Take My Hand, Then Shall The Righteous Shine Forth, There Is A Green Hill, These Are They Which Came, Were You There, When I’ve Done My Best.

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spring from that motive. Writing a composition in variation form would be like preparing a meal on one food element alone dressed up in as many ways as the cook can invent; it would be interesting as an experiment, but if your cook tried it on you many times you'd get a new cook. However, a cook who couldn't do it would be lacking in technic. In that same way, the mastery of variation devices will be an asset to every composer because it shows him what to do when his inspiration fails him. After the Author gets started he resorts to excerpts & examples in great profusion and gives every would-be composer something to work with, something to think about, something to help him dodge the humdrum & commonplace simplicities that spoil so much music that otherwise might be interesting.

#### THE ROOSEVELT MYTH

*A book by John T. Flynn*

6x9, 437 pages, cloth-bound, Devin-Adair Co., New York. This has nothing to do with churches and organs? Unless churches and organs are to continue to fare better in America than they have in Russia and other nations where dictators have destroyed personal income, it is the most important book of the decade. If your congregation numbers 300 families, they handed over to the Washington scoundrels during 1948 approximately \$248,100.00 more than they were forced to pay to maintain this nation in 1929. Almost unbelievable. Disastrously true. The ring-leader in this squandery of the nation's wealth was none other than Frank Roosevelt. Was he an honorable man or a self-seeking scoundrel? You don't know, I don't know. But Mr. Flynn has unearthed all the facts & factors, documents every one of them by 199 specific references in 102 published books, most of them by defenders of Frank Roosevelt. It's high time we substitute knowledge for our abysmal ignorance. This book does it. That \$248,100.00 in the pockets of the families in your congregation could have done a lot for you and your music.

## Some Music Reviews

By Dr. ROLAND DIGGLE

*Who says just what he thinks in a manner never lacking conviction*

Beethoven—Three Trios, 12p, Gray \$1.00, ed. Bedell; first-rate teaching material.

Dom Paul Benoit—Liturgical Suite for Easter, 10p, J. Fischer & Bro. \$1.25, 2nd & 3rd movements of the Suite, Retour de Procession, and Terra Tremuit et Quievit; the other three were reviewed last year. Retour, 2p, is on Salve Festa Dies; Terra is an offertoire, 9p. I still think this is one of the finest Suites I have seen in a long while. It is church music at its best. If you do not get the complete Suite, get these two movements and become acquainted with the Composer; they are published under one cover.

Richard Ellsasser—Marche Fantastique, 8p, 75c, Toward Evening, 4p, 60c, both Row Music Co. Unpretentious but effective in that they will interest the layman. First starts with a drum effect in the Pedal pp, builds to full-organ, ends pp; a darn good recital piece. Second is a quiet andantino, nice for a prelude to the evening service.

W. H. Harris—Flourish for an Occasion, 8p, Novello-Gray \$1.00, an effective recital number by a distinguished English composer, fairly difficult, and needs a good organ. I wish some of our recitalists would give it a hearing, but that's only my voice crying in the wilderness in vain. However if some of you average guys want a good showy bit of writing, try this.

Homer Keller—Fantasy & Fugue, 14p, Gray \$1.25, in the "contemporary" series, and while "modern" in style, it contains some interesting writing. The Composer, born in California, is now on the University of Michigan faculty. It is not difficult and the more you play it, the more you find in it. The trouble is that the average listener hears it once and most

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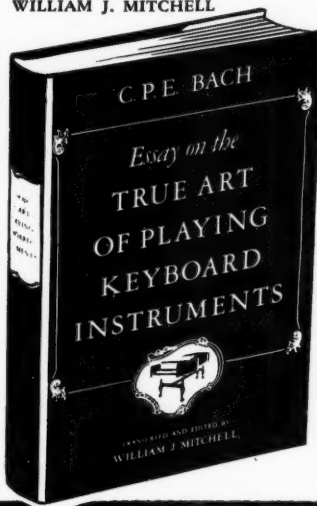
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likely thinks the player is one behind the eight ball. I confess I like it.

Frederick Marriott—Moonlight on the Lake, 16p, Gray \$1.50. This is the type of thing the average listener enjoys; given the right registration it cannot fail to be effective.

William McRae—Improvisation on Christ the Lord is Risen Today, 8p, Gray 75c, just the thing for your Easter service—next year. The fine old theme is used effectively, and while it is not easy, it can be done by the average organist. I shall certainly use it myself and recommend it to all who have a fairly large instrument.

Jan Nieland—Prelude Choral et Variations, Fantasia & Fugue on Bach, Ciaconna e Fuga, 19p, 12p, 15p, Elkan-Vogel \$2.00 each. I find the music most interesting. All three are of medium grade and will go well on an average organ. The third makes a nice service prelude; I like the other two better. They are beautifully engraved and a joy to play; I'm sorry they cost so much, probably because they are imported from Amsterdam.

Orvis Ross—Cantabile, 5p, Summy 60c, a delightful bit of music your listeners will thoroughly enjoy. Fairly easy, it comes off well on a modest instrument. By all means take a good look at this, you average organists.

Eric H. Thiman—Eight Interludes, 17p, Novello-Gray \$1.50, a good set of pieces for students or as service voluntaries. Well written, in typical Thiman style, easy pedal part, good for a small organ, and English to the core. Strange that we have no composers here who write in this style—simple lovely music without trying to ape the modernist ugly style of the contemporary French school.

Camil Van Hulse—Festival Postlude, 8p, Witmark \$1.00, a first-rate piece of real practical value, right for service use, and also a fine recital number. Based on Veni Creator Spiritus, it lays well under the fingers, and while not easy, should come well within the ability of the average organist, with a little practise. Pedal part is quite easy but the hands need good technic, as most of it is for the manuals. With the right registration it will be effective on a small organ. I like it much, recommend it highly. It is good to know that other works by this Composer are on the way.

Wedding & Sacred Music for Organ—No. 69 and the latest book in the Everybody's Favorite Series by Amsco Music Publishing Co., 63 selections, \$1.25. Here are genuine organ arrangements of, wellknown church songs and others suitable, and so often demanded, for weddings. The book is the result of innumerable requests for organ accompaniments to such favorites as Gounod's "O Divine Redeemer," Costa's "I will extol Thee," among church songs. In meeting the demand for appropriate wedding music, it was thought advisable to include such beautiful and appropriate music as Grieg's "I love thee," De Koven's "O promise me," regardless of the fact that in some churches & denominations such music is not desired or permitted; there are ten times as many churches in which these things are definitely demanded. We have included also Schubert's "Ave Maria" and the lovely Bach-Gounod Ave Maria; they have become almost traditional wedding music in many places. Other numbers that fit equally well are Mendelssohn's "On wings of song," Franz "Dedication," and Diggle's Wedding Prelude built on the tune of the wedding hymn "O perfect love" and so useful as background music during the ceremony. Because so many of the selections are familiar to the average listener, the book will prove of practical value for many occasions other than weddings. All the selections are arranged for organ solo use and at the same time can be used as actual accompaniments for singing, for the texts of the songs have been added to these organ scores in the majority of cases. All are easy and the registration will be effective on even the smallest instruments; trigger-settings for the Hammond electrotone are given. Where else can you get 160 pages of organ music for \$1.25? To cut it finer, where else can you get an organ number for 2½ cents? By all means add this book to your library.

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"IT HAPPENED last Sunday... One of those quiet Sabbath days... like a blanket the stillness of the late afternoon lay over the whole city... here and there a stroller taking advantage of the pleasant afternoon... a few children playing on the sidewalk... an automobile from out of town viewing the sights of the city... a typical Sunday afternoon... Six o'clock... high up from the steeple of St. Paul's—175 feet—came the sound of music, organ music, sent out over the air waves from the

spire... the stroller stopped and looked up... he proceeded on his way, humming along the familiar melody of the old chorale... a beautiful close of a beautiful Lord's Day.

"In the lobby of a downtown hotel sat a young man... deep in thought... he was reflecting upon his life of the past half year... a trace of the sad, the dejected in his whole demeanor... Suddenly there broke in upon his reflection the sound of bells... chimes they were... telling out beautiful melodies... familiar melodies... chorale tunes known from his childhood... 'Take My Life and Let It Be,' 'Let Us Ever Walk With Jesus,' 'Guide Me, O Thou Great Jehovah,' and 'My Maker, Be Thou Nigh,'... 'That's it, my old confirmation hymn. It's the answer to my prayer.'... He jumped up from his easy chair... 'I'm going to find those bells'... 'Just follow the sound, and you'll get there,' the clerk told him... he did... in five minutes he had come to Barr and Madison Streets... he tried the door. It yielded... silently, reverently, hat in hand, he entered... slowly, haltingly, he proceeded up the aisle toward the altar... at the chancel steps he knelt... all the while the organ played, softly, plaintively... and then from the chancel steps came the sound of sobbing, convulsive sobbing... there seemed no end... then of a sudden the penitent rose, a new look on his face, a smile in his eyes... he approached the organ... 'It's happened—a miracle'... 'I, a Sunday school teacher for years... but a renegade, a prodigal... not in church for six months... and then in the hotel lobby, those bells... those tunes of my childhood... and then my confirmation hymn... that did it... I could bear it no longer... I had to come... thank God I did... all is well again... God just gave me His personal assurance that He has forgiven... I heard Him... I know it's true... I'm going to write home... mother and dad will be happy to know!'... And then he was gone... Nemo it was, for he did not identify himself... But as he went down the street, there was a new spring in his step and, we imagine, a new lilt in his heart, and a new song on his lips... the miracle of the bells...

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"And as we watched him go and disappear around the corner, we could not help but think aloud 'John Bleke, if you but knew what your gift might do you would rejoice even now that your memorial in bells should yield such eternal dividends as they did in the quiet eventide of last Sunday.'"

The above has been quoted from the bulletin of St. Paul's Church of Fort Wayne, Indiana (Dr. Paul F. Miller, pastor and Edwin A. Nerger, ass't. pastor) as reported in the Walther League Messenger for October 1948. Schulmerich Carillonic Bells have been installed in St. Paul's Church.

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## EXPLANATION OF ALL T.A.O. ABBREVIATIONS

### MUSIC REVIEWS

#### Before Composer:

\*—Arrangement.  
A—Anthem (for church).  
C—Chorus (secular).  
O—Oratorio-cantata-opera form.  
M—Men's voices.  
W—Women's voices.  
J—Junior choir.  
3—Three-part, etc.  
4+—Partly 4-part plus, etc.  
Mixed voices and straight 4-part if not otherwise indicated.

Additional Cap-letters, next after above, refer to:  
A—Ascension. N—New Year.  
C—Christmas. P—Palm Sunday.  
E—Easter. S—Special.  
G—Good Friday. T—Thanksgiving.  
L—Lent.

#### After Title:

c. q. c. q. c. q.—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.  
s. a. t. b. l. m.—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated).  
o. u.—Organ accompaniment, or un-accompanied.  
e. d. m. v.—Easy, difficult, moderately, very.  
3p.—3 pages, etc.  
3-p.—3-part writing, etc.  
A1. Bm. Cs.—A-flat, B-minor, C-sharp.

### INDEX OF ORGANS

a—Article.  
b—Building photo.  
c—Console photo.  
d—Digest or detail of stoplist.  
h—History of old organ.  
m—Mechanism, pipework, or detail photo.  
p—Photo of case or auditorium.  
s—Stoplist.

### INDEX OF PERSONALS

a—Article. m—Marriage.  
b—Biography. n—Nativity.  
c—Critique. o—Obituary.  
h—Honors. p—Position change.  
r—Review or detail of composition.  
s—Special series of programs.  
t—Tour of recitalist.  
\*Photograph.

### PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: \*Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: \*Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar.  
\*\*Evening service or musicale.

#### Obvious Abbreviations:

a—Alto solo. q—Quartet.  
b—Bass solo. r—Response.  
c—Chorus. s—Soprano.  
d—Duet. t—Tenor.  
h—Harp. u—Unaccompanied.  
j—Junior choir. v—Violin.  
m—Men's voices. w—Women's voices.  
off—Offertoire.  
o—Organ. 3p—3 pages etc.  
p—Piano. 3-p—3-part, etc.  
Hyphenating denotes duets, etc.

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Published by Organ Interests Inc., Richmond Staten Island 6, New York

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COMPETENT TECHNIC IN PHOTOGRAPHY  
and we accordingly reproduce it so you can read the order of stops in the left  
lamb of the Aeolian-Skinner in Salt Lake City Tabernacle. One-section couplers,  
if any, are at the top; Tremulants next, always in the left row; then reeds;  
and finally flues. Percussion stopknobs are always at the bottom of the groups.



# THE AMERICAN ORGANIST

April 1949

## 'Festival of Lights' Service

By G. RUSSELL WING

In the First Congregational Church, LaGrange, Ill., Jan 23, 1949

EVERY music service should have good reasons for being given. One of the best of such services is the Festival of Lights, commonly used in celebrating Epiphany, which we gave Jan. 23 at evensong, described here at T.A.O.'s request. There is no set form for such a service; each organist can be as inventive & creative as his good taste and his church's physical limitations permit. I have given such services in two Congregational churches whose people, although generally termed liberal, are not particularly symbolism-conscious, and they were well received.

Jan. 6 is designated Epiphany because, according to the western branch of the Christian church, that was the date the Magi arrived at the manger and Christ was thereby made manifest to them. The Magi very likely were not Hebrew, and therefore this contact was actually the first manifestation of Christ, the Light of the World, to the gentile people of the world. The Epiphany season lasts several weeks after Jan. 6, so the Festival of Lights is especially appropriate during that period; but because the Spirit of Christ is alive among men throughout the whole year, the Festival is fitting at any time.

We found that by doing it late in January we gave our choirs new incentive for lagging spirits between the two great holy days, Christmas and Easter. It can be beautiful in its musical effect and in the pageantry & symbolism of its presentation; the whole service is a thrilling experience to choristers and congregation alike. Choirs seem to respond remarkably to the mood of a candle-lit church. Also it is a thematic service—the music is used purposefully to develop a given theme. Music so used comes alive. The choristers see how their texts and their music relate to the unfolding Christian theme. If there is neither time nor repertory for all new music in the Festival of Lights, anthems already used gain new meaning when polished again for such special use.

I select anthems for the Festival with an eye to their references to Light as being symbolic of God, His Son, and the relationship between God and man. For example, Kopylov's "Heavenly Light" (Carl Fischer) "Sent from heaven Thy rays were given on great and small to shine, O Light Divine." Clokey's "Canticle of Peace" (Birchard) "Come ye, let us walk in the Light of the Lord." "Nunc dimittis" refers directly to the basic theme of Epiphany. Richter's "Creation" (Flammer) refers to the Genesis story of the creation of light.

Each treats with a varying approach to the theme; with a little imagination one can build a service which uses them in an interesting progression. Richter's "Creation" would serve to open the service and begin the theme with the earliest Biblical reference to light. "Canticle of Peace" might conceivably come next, under The Prophecy. And then a section

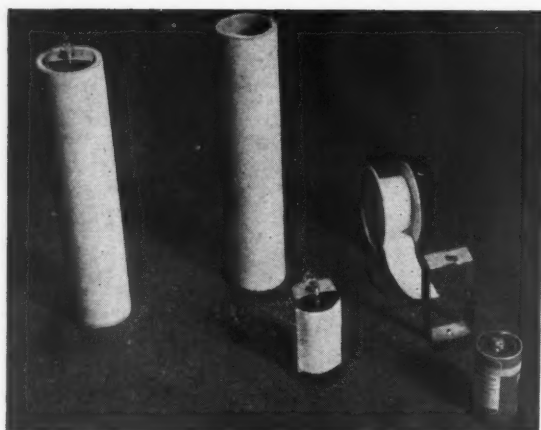
*Details of a special service built on Christ as the Light of the World, effectively inspiring at any time through the year, a service taking advantage of special team-work between minister and music, with the added attraction of candle-lighting.*

on Christ the Light of the World, using "Heavenly Light," followed by Forth Into the World as expressed in some setting of the "Nunc dimittis."

Meanwhile the organist is on the lookout for appropriate inspirational reading, both prose and poetry, to be read by the assisting ministers to introduce each anthem or section; this would simplify to some extent the point of view expressed by each anthem. On a worksheet the organist lists his anthems, headings, references for readings; he copies the readings and clips them to his worksheet. These materials should be ready well in advance so that copies can be given to those concerned. All necessary directions must be included, so that, for example, the minister knows whether he speaks first or waits for the choir to stand or move into position for singing. It is better to give these things to the minister in typewritten form than to endure uncertain & unexpected waits and poor timing through the service. The listener always appreciates a keen sense of timing, as one of the most important phases of the service. Only complete & detailed preparation can accomplish this. The organist would do well to glue his own service-sheets to cardboard to forestall any tendency they might have otherwise to flutter down from the music-rack. Everything pertaining to the minister's part in the service should be underlined in his copy; on the organist's copy all music matters are similarly marked.

For the Service of Lights, special lighting must be devised, though it need not be elaborate. Candles are most effective. Their number & distribution will depend largely on the type & shape of the church sanctuary. Ours happens to be a chancel arrangement, with nave of medium length, without transepts, with entrance door in the rear leading only into the right wall of the narthex, and a door up in front only on the right side of the chancel steps. There are two narrow side aisles and one wide center aisle.

We have used tallow candles in five-branch candelabra fastened to the end of every third pew up the main aisle and the side aisle, while along the left side-aisle the windowsills afford place for simple candle-boards—made of 18" lengths of 2x4, bored on top with 1" holes 4 1/2" apart, and stained to match the woodwork. If there is a city ordinance against candles in a public place, or if your church is overly drafty, you might electrify your candles as we did in our chancel. We made six seven-branch candelabra out of 1 1/4" dowels,



**THE ELECTRIC CANDLES**  
made by G. Russell Wing and his choristers for the 'Festival of Lights' service to eliminate potential fire hazards of burning candles carried by junior choristers in processional, in the First Congregational Church, LaGrange, Illinois.

some 2x2 uprights, and small sockets ordinarily used for Christmas-tree lights. These candelabra are dimmed to proper intensity by two 200-watt bulbs concealed and inserted into the circuit in parallel. This past year we became convinced that the illumination from candles alone was not sufficient for some of our chancel singers—vision problems made them too note-conscious in performance—so we contrived for each side of the chancel an overhead light-box mounted inconspicuously on the organ screen. Each box was equipped with three reflector floods wired to controls at the console, and each flood produced a pre-selected color by means of regular stage-lighting gelatines. We selected one cool color (azure blue) and one warm color (flesh pink) leaving the blue on dim at all times, while using the pale pink only when the chancel choir sang. Changes in lighting were done gradually & unobtrusively by rheostats within easy reach of the organist. This booster lighting system was intended to be subtle, and not to in any way destroy the candle-light effect in the church; great care was taken in varying the light intensities to the proper degree.

An effective candle-light procession calls for hand-held candles for all singers, but since real candles in the hands of youngsters is definitely a fire hazard, we had to devise an inexpensive and fireproof substitute. We cut straps of light-weight galvanized iron 5/8" by 9", and drilled a 5/16" hole 3" from one end. Then we bent and soldered each strap so that it would fit lengthwise around a single flashlight battery with sufficient clearance for inserting a bulb. The battery was then bound into position in the strap by adhesive tape wrapping. This unit was fitted snugly into the end of a 1 3/8" mailing tube 10" long, covered with paper to simulate a candle. Lighting and extinguishing this "candle" is accomplished by screwing the bulb in or out.

The symbolism of candles was further employed on the altar by the use of fifteen special candles there. One large 15" candle (made specially for these services) stood in the center of the altar and symbolized Christ the Light of the World. From this candle all the lights in the church would be lit midway in the service. On either end of the altar stood a bronze candlestick with cathedral candle, one symbolizing the humanity of Christ, the other His divinity. Along the front of the altar were twelve smaller candles, each symbolizing one of the Disciples. This use of candles on the altar was designed to visually emphasize the worship-center which otherwise, we had discovered, tended to disappear in relation to all the candles in the church.

People like to know about symbolism, so we printed the following at the head of the service:

"This service is based on the Christian symbolism of light, as observed during the Epiphany season of the church year.

The Magi were guided by the light of the star in their journey to the birthplace of Christ, the Light of the World. In this service, the large candle on the altar symbolizes Christ, the Light of the World, and the two altar candles on either side represent the humanity and the divinity of our Lord. The seven-branch candlesticks which illuminate the chancel are symbolic of the seven gifts of the Holy Spirit—Rev. 5: 12. The candles on the aisles of the nave represent all mankind, and at the narrative about the Christ Child, these candles will be lighted to symbolize that the Light of God in Christ dwells among men. The twelve smaller candles on the altar symbolize the twelve apostles."

For the service itself, the lights in the nave were extinguished, the only light being the electric candelabra and the dim blue flood in the chancel, with a dim light in the narthex.

#### THE SERVICE

Preludes were Buxtehude's Come Now Savior of the Gentiles, and Bach's In Thee is Joy.

Call to Worship was spoken first by the minister in the narthex, and responded to by the men of the adult choir from a distant side room, using one stanza of "Father of Lights," No. 592 in the Methodist hymnal. While this was being sung in unison, four acolytes moved in single file from the narthex, down the center aisle, and into the chancel. No. 1 carried the lighted Christ candle, No. 2 the divinity candle, No. 3 the humanity candle, and No. 4 the Christian flag. In the chancel, the first three placed their candles on the altar and stood facing the altar during the processional, while the fourth stood at the head of the chancel steps, holding the flag aloft until the "Gloria Patri" was ended. This movement of acolytes was done before the processional to avoid crossing lines by acolytes and singers.

Processional Hymn was "Light of the world we hail Thee," to the tune "Salve Domine." While it was first being played, the junior choirs moved in double file through the front sanctuary door on the right of the chancel steps; as each couple cleared the doorway they divided, lefthand choristers moving across the front of the church, past the chancel steps, and on over to and down the left side-aisle toward the rear of the church, while the righthand line marched directly down the right side-aisle, thus eventually surrounding the congregation with a single file of marching choristers. Each chorister had explicit instructions to maintain a spacing of two pews, hold the candle chin-high on the side nearer the congregation, hold his music up, and sing. The singing began with the adult women, stationed in the narthex, leading in a strong unison, the youth choirs joining as they entered. As the first youth choristers met their partners at the rear of the center aisle, they marched down the center aisle in couples, spaced one pew apart. When the leaders of each pre-arranged seating section reached their pew, they did a square turn and entered the pew from the main aisle, the rest of their section following in order. The three youngest choirs were assigned the first five front pews on the left, visible from the console; the highschool choir had the first three pews on the right, not in the organist's line of vision. Joined then by the basses and tenors, the adult women led down the center aisle, after the highschool choir, and moved into the chancel. During the

Invocation the choirs & acolytes remained standing, with candles still up, continuing thus until the end of the

"Gloria Patri," when the choristers sat down and the acolytes took their seats at the side of the chancel. Careful instruction had been given to each individual for lowering his candle at this point, extinguishing it, and placing it in the prepared rack in front of him. There it remained all during the service; touching the candles before the recessional is forbidden. Organ improvisation covered the slight confusion of this period, and then the organist signalled minister and choristers to rise.

Father of Lights: The minister read a three-stanza poem by H. T. Kerr, God of Our Life, against a background of

quiet organ music. During this reading I slowly increased the chancel booster-lights for adequate illumination, and just as the minister finished, we were in the key for

"Every good gift," Claude Means (Galaxy), which the chancel choir sang unaccompanied until the first instrumental interlude. By rehearsal education, just as the adults sat down, the juniors and intermediates rose as a unit and waited their turn. It is easy to teach the children to make a game of it so they will take pride in watchfulness and being right on the dot when it comes their turn.

To Whom We Pray for Light and Guidance: While the children remained standing, the minister read two stanzas of "Holy Father God of Might," No. 163 in the Pilgrim Press Hymnal for Youth. Chancel lights were being dimmed by rheostat, and the juniors then sang

"Send out Thy Light" by Gounod, in a special s-a arrangement I had to make for them. Anthem finished, the children were seated and we paused eight or ten seconds before bringing the minister and chancel choirs to their feet, thus slackening the timing a trifle and reducing any impression of exuberant exactitude or frantic scheduling.

Cometh the Gift of Light: Minister's reading here was the Bible passage beginning, "For behold, darkness shall cover the earth . . . For unto us a Child is born." Booster lights were slowly advanced for better vision and we then had the ancient candle-lighting anthem of the eastern church,

"Light Celestial" by Tchaikovsky (Schirmer). At the opening measure, the four acolytes bearing taper-holders stood, met as couples at the chancel center, and moved to the altar, where No. 1 and No. 2 ascended the altar step, lighted their tapers from the Christ candle and then each in turn lighted the six smaller apostle candles on his side. Stepping aside, they waited while No. 3 and No. 4 stepped forward and took their fire from the central candle. These latter then turned inward and, followed by the first two, moved down the chancel to the foot of the steps, turned in opposite directions, Nos. 3 & 4 going to the side aisles while 1 & 2 remained at the center aisle. They all then went down their aisles and in careful synchronization proceeded to light the candles slowly through to the rear of the nave. Meanwhile the choir was finishing its candle-lighting anthem.

The Light of Bethlehem: The minister's introductory poem was "Tis Christmas Night, by John Tabb.

"Go tell it on the mountain," ar.Work (Galaxy) was sung by chancel choir; it's one of their favorites. Minister then read Crowell's Let Us Be Silent, and the organ was appropriately silent. Chancel lights were dimmed to azure blue.

Karg-Elert's How Brightly Shines was then played, giving the choristers a rest and the congregation a change.

Our Souls Are Drawn to His Light: Minister, chancel, and chapel choirs then stood, the latter taking their cue from No. 1 chorister of chancel choir on the left; chapel choir moved out of its first three pews on the right nave and entered the chancel area, making four rows of singers in the middle of the chancel choir, quiet improvisation covering the movement. When all were in position, the minister read William Brooks' poem, To Bethlehem Town, and the two choirs sang "Jesu Joy of man's desiring" by Bach. Choirs remained standing and the minister brought the congregation to their feet for a hymn,

No. 380, "Let there be Light Lord God of Hosts." At the third stanza, highschool choir moved down to its pews again so that at the conclusion of the fourth stanza they were ready to be seated. Chancel choir was then seated in order to get the congregation seated again, but they then immediately rose for the next two anthems.

His Glory Fills the Skies: Candlyn's "Christ Whose glory" (C. Fischer) was sung by chancel choir.

He Stands at the Door of Our Lives: Whitmer's "Behold I stand at the door" (Schmidt) was sung by chancel choir, with the same procedure as before for narrative with organ interlude and background. As chancel choir was seated, the



THE ALTAR CANDLES

Directly in front of the central cross is the very large candle symbolizing "Christ the Light of the World," from which all other candles in the church were later lighted. Small candles symbolize His twelve apostles, two end ones His humanity and His divinity.

highschool choristers stood and then came forward as before into the chancel, this time bringing all their music and the candles.

We Pray for Light Within Us: "Light of God within us shine," ar.Shattuck for s-a-b from Humperdinck (Gray) was the final anthem, by chapel choir. They like to sing this from memory. It made a fitting finale.

Prayer, by the minister, the chapel choir remaining in its standing position; then choral amen, and improvisation while all choristers retrieved their electric candles.

Recessional, No. 22, "Christ Whose glory," Charles Wesley text, Gounod tune. Youth choirs led the recessional in the same order as in the processional, but this time their route was main aisle, narthex, and out. Organ interludes of about twelve measures after stanzas 2 & 4 were used to avoid repeating a stanza. Chancel choir remained in the narthex for the

Benediction, and then a brief two-fold amen by Thompson, ending with three Chime notes. I then improvised and went directly into the postlude,

Mackelberghe's Twixt Darkness and Light. The church remained candle-lit until the congregation had left, and then the acolytes returned and extinguished all candles. The offering was taken in the narthex by the ushers at the close of the service, to avoid breaking the thread of the story. Many of the congregation found this helpful, saying it was much more appropriate in such a music service. The trustees use these special offerings to expand the music budget, which gives us extra funds to finance special projects during the year.

"That's the very best music service of the whole year," said a highschool chorister, expressing the enthusiasm of all the rest of them.

## To an Unconquered Soul

How brave he is!  
I wonder if he knows how like a light  
His dauntless spirit glows down in the night  
Of that grim place the world has come to be?

How keen! How fine!  
How quick he is to feel—as a bent blade—  
The testing of the steel by pressure made!

How well he shows his own soul's mastery!  
I think God says that,  
As He watches him.

And is it strange that, seeing,  
I grow braver too?

—Famee E. Shisler



## Why Organs Cost Money

*An example of superior organ parts, by courtesy of Austin Organs Inc.*

WHY an organ costs money was the subject assigned T.A.O. by a reader several years ago, and we attempted to answer it. To answer it costs money too, in fact too much money & time to produce many satisfactory results. The present lone example is made possible by the cooperation of Austin Organs Inc. Press D on the Great manual and a wire carries an electrical impulse to a magnet in the Austin Universal Windchest, and this magnet opens a miniature valve which operates a pneumatic motor. This magnet and the parts that go with it to comprise what Austin calls the Unit Motor Action are shown in the photograph made at T.A.O.'s request.

The miniature cylindrical piece with the three holes through it, in the lower right corner of the plate, is the Armature Seat, and directly above it is the Armature. All the electrical impulse has to do is to move this Armature away from the Seat, thus opening the holes through which wind can escape. The escaping wind then operates through the Secondary Valve (top piece in the second row) and Secondary Pneumatic (bottom piece in the third row) to let the Power Pneumatic (bottom end of the assembly shown in the first row) collapse from pressure of the wind surrounding it, and with its collapse it draws with it the Trace (attached to its middle and extending leftward out of the picture).

This trace we are arbitrarily assuming is the one operated by key D of the Great manual, and the Austin chest is so constructed that it runs across the chest directly under all the D pipes of the Great chest. Put on all the stops of this Great chest, press key D, and this trace by its movement opens the valves under all the D pipes. If any stops are not drawn but are to remain silent, a trigger action under their pipes is so moved as to be out of the way of a corresponding action-part fastened to the trace, so that the valves are not opened and the pipes do not speak.

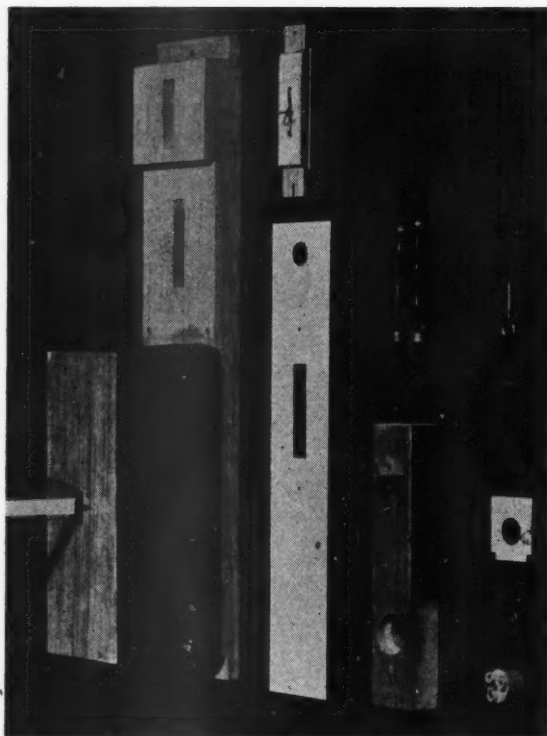
Thus a miniature impulse from the key, operates through the miniature armature-disk to set in motion the string of associated pneumatic valves and motors, finally resulting in sufficient energy to move the valves or pallets under the pipes and play for you that Widor Toccata in F without making your fingers do any of the physical work they would have to do on the tracker organs of a century ago. The magnet does the work for you. And that Magnet is shown in the third row, next above the Secondary Pneumatic whose job has already been noted.

The parts shown in the photo must be duplicated for every note of every manual and pedal chest in the organ. A small Great Organ might have only one chest, but a truly large Great would have several. Thus for a small four-manual there would be 276 mechanisms like this as the extreme minimum. So there is good reason why organs cost more than peanuts.

When church architects allow proper room, the Austin Universal Windchest is large enough to permit an organist or the custodian to stand upright inside it and make whatever adjustments are needed. All parts are produced to standard in the Austin factory and a whole assembly can be replaced without any more complicated tools than a screw-driver and pair of pliers.

Some of the largest organs in America are Austins, with this famous action. For example the Sesquicentennial organ in Philadelphia, now in the University of Pennsylvania, with 162 ranks, 187 stops, 10,719 pipes; and the largest of all organs in independent churches, that in St. Matthew's Lutheran, Hanover, with 177 voices, 192 ranks, and 12,499 pipes.

This combination of electricity and the pneumatic-motors can operate faster than an organist can require; tests have shown the action making a full stroke & return up to 26 times a second. The assembly shown can operate up to 15 valves



on a chest. There are 61 for a 61-note chest, 73 when the 4' couplers add another octave. Some of the parts never wear out, though the leathers can hardly last longer than from 25 to 50 years, depending on atmospheric conditions. Use helps them, doesn't wear them out. So if your church thinks practising on its organ is harmful, it needs enlightenment; practising merely keeps these action-parts in prime condition.

"Every key-action (as well as all pedal- and stop-actions) is accessible, detachable, and interchangeable. The Austin system employs one larger motor-pneumatic for each key, instead of a number of smaller ones for each pipe. The poles of the magnet are placed parallel to the disk armature, giving greater area of magnetic field. The exhaust-ports are three-fold, giving an air-passage of much greater capacity, yet not increasing the pressure-area on the armature. As the work of the magnet is merely that of overcoming the air-pressure of the port, and as magnetic pull increases with the square of proximity, a great gain is realized, with minimum electrical energy.

"The pneumatic is made of the best grade of English tanned pneumatic leather. This is a thin sheepskin skiver, originating in most cases in Australia but sent to England for tanning where the art has been handed down from one generation to another. American sheep are grown for wool, have more hair-pockets, and consequently are more porous."

One final detail. Note the two "magnet lead wires" at the top of the row along the right edge of the plate. These are "wound into tight coils at one end to receive magnet-wires without soldering; the opposite end of the lead-wire is soldered to the line-wire from the console and generator line respectively." Just another example of typical Austin planning & efficiency.

And since the action and parts here described are possibly the smallest units required in organbuilding, perhaps it will be much easier to show that purchasing committee why an organ cannot be bought on a price-par with a bag of peanuts.

### DEMOCRACY—A DEFINITION:

Letting cheap majorities dictate the policies of a nation, consigning cultured minorities to the ashcan.



## Organ & Piano in Combination

*Surprising excellence of a program by Hugh Giles in New York*

The current series of three Lenten musicales in Central Presbyterian, March 7, 14, 22, carried Mr. Giles' ideas the next step forward, and there was not a single organ solo in the whole set. First and most satisfying & original was the organ-piano with Thomas Richner pianist; a grand piano was placed beside the console, the two players sitting side-by-side, facing the congregation, neither of them very openly visible. The program, with arrangers & publishers:

Zipoli, Prelude & Gigue, 2-piano, ar. Anderson & Scionti, J. Fischer & Bro.

Handel, Minuet, 2-piano, ar. Philipp, Hachette.

Brahms, Lo How a Rose, and My Heart is Filled, 2-piano, ar. Kramer, J. Fischer & Bro.—both of them more effective than in any possible organ-solo performance; the first was especially lovely music.

Dupre, Ballade, organ-piano, H. W. Gray Co.

Infante, Montagnarde, 2-piano, Salabert—colorful.

Villa-Lobos, Moreninha, 2-piano, Associated—also colorful and the kind of music to ornament a program.

Chopin, Larghetto from Fm Concerto, devised from piano & orchestra score—and an enormous relief to hear some real music, with real melodies, themes that have something to say, writing that is genuinely idiomatic for its instrument; here was loveliness of the kind almost impossible to hear from any concert artists today, dedicated, as they are, to a portrayal of graveyard antiquities on the one hand and earless monstrosities on the other—earless music made for the eye & brain, not for ear & heart. This was the real thing.

Caplet, Berceuse, Danse Slovaque, Barcarolle, 2-piano, Durand—three pieces of picturesque music built on themes of no particular value, though useful for students.

Liszt, Concert Etude Ef, organ & piano or harp, ar. Bossi, Kistner—another glorious piece of music with neither bluff nor emptiness in it anywhere; how grand to hear & feel such music in this deadly dull age of musical charlatanism.

Guilmant, Scherzo Capriccioso, organ-piano, Scott, Mainz—not one of Guilmant's best but, like so much of his music, vastly more honest than anything the cubist composers of today are producing.

This organ-piano program is worth copying; even without the Chopin & Liszt, it would still have been delightful. No matter how well we like the organ, this program idea merits frequent adoption by the organ profession. There were moments when each instrument had its solo passages, but there were no organ solos in it, no piano solos. It was better than you'd guess. "Of course we did some arranging and deranging to make them fit our combination," says Mr. Giles; so don't copy the program unless the music means more to you than the notes.

Second program was Michel Richard de Lalande's "De Profundis," sung in Latin, English text on printed programs, 45 minutes of choral music "of deep sincerity"; and Benjamin Britten's "Rejoice in the Lamb," in English, text by the semi-insane Christopher Smart who died in 1811, 17 minutes—"For I will consider my Cat Jeoffrey. For he is the servant of the living God, duly and daily serving Him . . . For the Mouse is a creature of great personal valor. For this is a true case—Cat takes female mouse—male mouse will not depart, but stands threatening and daring. If you will let her go, I will engage you, as prodigious a creature as you are."

Mr. Giles accompanied and directed (with minimum fuss & bother) from the console; 16 women, 11 men, a chorus that is superb. Lalande was born in Paris in 1657, died there in 1726; Bach—remember?—was born in 1685, died in 1750. You wouldn't believe it if we tried to tell you what grand choral music this Frenchman wrote before Bach showed him how. "A work of deep sincerity" states it mildly. It's beautiful in themes, in idea, in workmanship. I hoped I would dis-

like Britten but I couldn't. He wrote lots of music for films and the stage. An Englishman, born Nov. 22, 1913. If you can make your choir sing that opening chorus properly, you're a genius and they're good. That motionpicture experience accounts for this opening chorus, as also for his selection of the cockeyed text. "For the harp rhymes are sing, ring, and the like . . . For the flute rhymes are suit, mute, and the like."

Know about Lalande & Britten? T.A.O. would fail in its duty if it didn't report.

Final program was Edouard Nies-Berger's Chamber Orchestra, the organ joining only in Vivaldi's Concerto Am for strings-organ-violin, and Piston's Prelude & Allegro for organ & strings. Neither work merits comment here. Mr. Nies-Berger once again proved his uncanny ability to get thrilling music out of a small & young orchestral ensemble.

Think of it, an organist with three musicales to plan, and he didn't feature himself in a single organ solo anywhere. That organ-piano program was a revelation. Unearthing Lalande and giving Britten an adequate hearing earned Mr. Giles the gratitude of all present.

## WASHINGTON'S ATTEMPT AT SOCIALISM

*Statement by McGraw-Hill, New York*

Do we want to follow Britain down the economic skids? British Industry once ruled the world. Now all that Britain has between it and economic disaster is pluck and American aid through the Marshall Plan. The British people are living poorly—still on rations and in austerity. With practically everyone working, and working longer hours than we do in the United States, they cannot produce enough to pay for the raw materials and food they must import. British labor leaders concentrated on sharing the wealth rather than doing the job . . . British government taxed away the means to buy . . . Farseeing socialists smiled all the while, knowing . . . they would have their chance to run the country . . . Before we skid too far, we should pull up short and ask ourselves: Do we want to go Britain's socialistic way?



**WISH YOU OWNED IT?**  
It's an enormous time-saver for practising and teaching, yet costs little more than a good automobile—its maintenance costs are infinitely less. It is a Baldwin electronic owned by Mr. & Mrs. Elmer Misteale of Birmingham, Mich. A great prestige-builder too.

**SALT LAKE CITY, UTAH***Tabernacle*

Aeolian-Skinner Organ Co.

Completed late in 1948

Chief organist, Alexander Schreiner

Associate organists:

Frank Asper

Roy M. Darley

Data herewith as supplied by Mr. Schreiner and confirmed in detail by the Aeolian-Skinner office.

V-133, R-188, S-154, B-14, P-10,742.

PEDAL: V-26, R-36, S-41.

32 (Sub-Principal-G) 12

(Flute Ouverte)

(Bourdon)

16 Principal 32m

Flute Ouverte 44w32'

Bourdon 44-32'

(Lieblichgedeckt-S)

Contre-Basse 32w

Violone 32w

(Gamba-C)

(Gemshorn-S)

10 2/3 Quint 32

Principal 32

Spitzprinzipal 32

Flute Ouverte 32

Flauto Dolce 32

(Lieblichgedeckt-S)

Violoncello 32

(Gamba-C)

5 1/3 Quint 32

Choralbass 32

Nachthorn 32

(Lieblichgedeckt-S)

(Gamba-C)

2 Blockfloete 32

V Grand Harmonics 160

IV Full Mixture 128

Cymbal 128

32 Bombarde 32

(Fagot-S)

16 Ophicleide 32

Trombone 32

(Fagot-S)

(Dulzian-C)

8 Posaune 32

Trumpet 32

(Cromorne-C)

4 Clarion 32

Chalumeau 32

2 Cornet 32

(Chimes-G)

In this as in all other stoplists in these pages, familiar names are used in preference to unfamiliar. The bottom octave of the 32' Sub-Principal is in the case and the stop in the console is called Montre; its remaining 20 pipes are derived as indicated.

GREAT: V-23, R-34, S-24.

16 Sub-Principal 61

Quintaten 61

8 Principal 61

Diapason 61

Flute h 61

Bourdon 61

Spitzfloete 61

Bell Gamba 61

5 1/3 Quint 61

4 Principal 61

Octave 61

Koppelfloete 61

Gemshorn 61

3 1/5 Tierce 61

2 2/3 Quint 61

2 Superoctave 61

Blockfloete 61

1 3/5 Tierce 61

1 1/7 Septieme 61

IV Full Mixture 244

Fourniture 244

Kleinmixture 244

III Acuta 183

8 Chimes 32

SWELL: V-28, R-39, S-28.

16 Lieblichgedeckt 68

Gemshorn 68

8 Geigenprincipal 68

Claribel Flute 68

Gedeckt 68

Flauto Dolce 68

Flute Celeste tc 56

Viole de Gambe 68

Viole Celeste 68

Orch. Strings 2r 136

Salicional 68

Voix Celeste 68

4 Prestant 68

Flauto Traverso 61

Fugara 68

2 2/3 Nasard 61

2 Octavin 61

III Cornet 183

VI Plein-Jeu 366

IV Cymbale 244

32 Fagot 61

16 Trompette 61

8 Trompette 61

Trumpet h 68

Hautbois 68

Vox Humana 68

5 1/3 Trompette 61

4 Clarion 61

Tremulant

CHOIR: V-18, R-24, S-20.

16 Gamba 68

8 Principal 68

Kleinerzacher 2r 124

Concert Flute 68

Viola 68

Viola Celeste 68

Dulcet 2r 136

4 Prestant 68

Zauberfloete 68

Gambette 68

2 Piccolo h 61

III Carillon 183

Rauschpfeife 183

16 Dulzian 61

8 Trompette 61

Cromorne 61

Orchestral Oboe 61

4 Rohrschalmey 61

8 Harp 49

4 (Harp Celesta)

Tremulant

POSITIV: V-14, R-19, S-14.

Unenclosed

8 Cor de Nuit 61

Quintade 61

4 Principal 61

Nachthorn 61

2 2/3 Nasard 61

2 Principal 61

Spillfloete 61

1 3/5 Tierce 61

1 1/3 Larigot 61

1 Siffloete 61

II Septerz 98

III Scharf 183

Zimbel 183

16 Ranket 61

SOLO: V-9, R-10, S-12.

8 Flauto Mirabilis 68

Gamba 68

Gamba Celeste 68

Viole Celeste 2r 136

4 Concert Flute 68

8 Tuba 68

French Horn 68

English Horn 68

Corno di Bassetto 68

8 (Harp-C)

(Chimes-G)

4 (Harp Celesta-C)

Tremulant

BOMBARDE: V-7, R-17, S-7.

Unenclosed

8 Diapason 61

4 Octave 61

VI Grand Cornet 306

Gr. Fourniture 366

16 Bombarde 61

8 Trompette 61

4 Clarion 61

ANTIPHONAL: V-8, R-9, S-8.

Enclosed, fifth manual

8 Diapason 68

Gedeckt 68

Salicional 68

Voix Celeste 68

4 Principal 68

III Kleinmixture 2' 183

8 Trompette 68

Vox Humana 68

Tremulant

COUPLERS 26:

Ped.: G. S-8-4. C. L-8-4. A.

Gt.: S-8-4. C-8-4. L-16-8-4. A.

Sw.: S-16-4.

Ch.: S-8-4. C-16-4. L.

Solo (L): G. L-16-4.

Antiphonal (A): A-4.

Crescendos 5: S. C. L. A. Register.

Crescendo Couplers 1: C-S.

Combons 64: P-8. G-8. S-8. C-8.

L-8. A-4. Tutti-20.

Reversibles 9: G-P. S-P. C-P. L-P.

A-P. L-G. 32' Bourdon to Pedal. 32'

Bombarde to Pedal. Full-Organ.

Cancels 8: P. G. S. C. L. A. Tutti.

And Tremulants automatically canceled by Register Crescendo.

Blower: 30 h.p. Orgoblo; pressures

used at 2 3/4, 3 3/4, 5, 7, 10, 15.

A spare 20 h.p. on d.c. is installed for

emergency use if a.c. power fails.

Rectifiers: 5 Orgelectras at 20 am-

peres each.

Chimes: Maas.

Harp: Maas-Rowe, with amplifica-

tion system applying also to the Chimes.

Percussion equipped with dampers,

controlled by Onoroffs. Chimes under

dynamic control.

Positiv Organ is, as our stoplist presentation indicates, a part of the Choir; Bombarde a part of the Solo. In each case, inseparable. (If you don't want the Positiv voices to sound when playing the Choir, the only way is to keep the Positiv stops off. Same goes for

Bombarde.)

Couplers from Choir and Solo normally carry with them also the Positiv and Bombarde. The one-section 16' & 4' couplers to Swell and Choir operate only on selected voices. Great-to-Solo carries with it also the to-Great couplers. Positiv can not be played

from the Pedal; C-P coupler does not in this case include the Positiv.

"The organ is a model of extravagantly superb organ construction," says Mr. Schreiner. "Its enormous artistic resources make it an instrument of rare distinction. G. Donald Harrison has our unbounded gratitude."



## Choral Responses

By ROWLAND W. DUNHAM

Associate Editor, Church Department

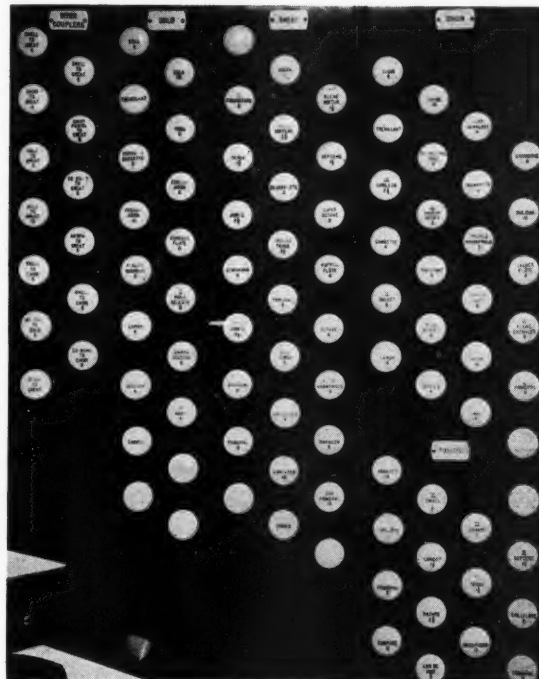
FEW churches today, even those with the least liturgical leanings, can withstand the temptation to use choral responses—after the Psalms, responsive readings, prayers, offerings, etc. The practise is in keeping with customs arising in the Roman Catholic church and later in the Anglican. Most hymnals have many music settings of texts suggested as appropriate at this or that point in the service. Among non-liturgical denominations we generally find settings of the "Gloria Patri," "Doxology," "Venite," "Jubilate," "Te Deum," "The Lord's Prayer," and many excerpts from the Episcopal communion service—"Kyrie," "Gloria Tibi," "Sursum Corda," "Sanctus," "Gloria in Excelsis," etc. And elaborate settings of the amen.

The general adoption of such material has at least brought benefits in unity of approach for the church-goers. With so many different Protestant denominations, here at least we have a semblance of conformity.

Many of the familiar settings of Victorians like Barnby and Stainer are heard in churches of all kinds in the morning services. Less universal is the use of plainsong. It may be that there remain unacceptable implications from such music in certain quarters. Uninteresting as much of the British church music is, there are some examples of complete inanities to be found in many hymnals, apparently written especially for those hymnals.

I must confess that plainsong for nonliturgical churches is, to me, decidedly questionable. Primarily this is a melodic inflection suited to particular Latin words, producing a peculiar effectiveness; but with English words substituted, they retain only the original musical contour with but little relation to the inflection. Harmonized they are regarded by purists as anathema. That they represent any reflection of the Christian worship they originally had, may be doubted. Many Episcopal organists favor their use, sometimes exclusively. The recent Episcopal hymnal has definitely gone far in this direction, not only in responses and anticles, but also in congregational hymns.

In most communities where a semblance of formality is desired, there are a number of the older settings of such things as the old "Hundredth," Stainer's "Sevenfold Amen," etc., in general use. Denominational hymnals contain other material that has far less justification from the musical standpoint. There are adaptations of fragments from standard works, such as Mendelssohn's "Elijah." Members of the editorial staff, or their friends, have contributed their concoctions, which are too frequently dull progressions of chords roughly meeting the metrical requirements of the text and sounding like the efforts of a first-year harmony student, mistakes included. That the clergy who guide the destinies of the hymnals are misled



SALT LAKE CITY—RIGHT JAMB

The rows, left to right: Two-section manual couplers, Solo, Great, Choir at top and Positiv below Choir. There are three blank knobs in the left jamb and eight in the right. Pitches progress from high at the top to low at the bottom in both groups.

into following bad advice is not surprising; theological seminaries are hardly the places to disseminate musical wisdom to prospective parsons.

The utter confusion of good, bad, and impossible material for choral responses is to be deprecated, but corrections can come only through the passing of time. My own experience convinces me that personal letters to publishers, in protest against particularly bad items, are effective. Especially is this true when the aggregate of such criticisms mount to significant proportions. An examination of some of the various current hymnals will be an eye-opener to readers who wish to learn the abysmal depths to which choral responses can sink.

Maybe some of my friends believe, as I do, that cluttering up a service with a surplus of these musical decorations may soon reach the saturation point anyway. This is particularly likely where liturgical orderliness is foreign to the individual approach of the denomination.—R.W.D.

## GET OUT AND STAY OUT

"Where can a communist be found in everyday American life? Look for him in your school, your labor-union, your church, or your civic club."—House of Representatives Committee on Un-American Activities. T.A.O. readers in schools and churches are invited to get out and stay out if they think T.A.O. should talk only about Buxtehude & Bach, never about plain, simple, decent living.



# EDITORIAL COMMENTS

## AND REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

### Let's Get Things Straight

**S**HALL we help those who agree with our idealisms? or those who oppose them? I think every man in Russia has a right to be a communist. I think any man in America has the same right, but in that case I'd force him to move to Russia. I think every man in Germany had a right to boost Hitler if he wanted to, but in America I'd again force him to move to Germany with his ideas.

It is regrettably true that the music world, even the organ world, has too many communists, socialists, and other ists. I'd run them all out, completely out. We keep chickens in the henhouse, pigs in the pigsty; and we chuck each out if it tries to invade the other's domain. America exists only for those who value freedom first, everything else second. The pianist Gieseeking? I was glad to see him get himself kicked out of America. What Mr. Artur Rubinstein says in his letter to *Life* magazine is the finest thing I've seen put into words on the subject:

"Gieseeking's musical ability is not the issue. His war guilt is. I do not agree with those who consider it irrelevant now. The danger of losing beautiful music is not nearly so great as the threat to human values characterized by nazi behavior . . . Gieseeking at no time since the war has publicly expressed the slightest sorrow at the atrocities committed under Hitler. On the contrary, in 1939 Gieseeking boasted to me of being a nazi."

Thus speaks a great artist and a grand gentleman, Mr. Artur Rubinstein. He thus proves that a man can be an artist without also being an idiot. What a man does outside music is as vital as what he does within. It's time we recognize that. And act on it.

"We are kidding ourselves," says the Hon. Emerson Richards as quoted by an Atlantic City newspaper, "with the idea that we are making a world showing of our ideals of tolerance and liberality by letting Shostakovich and the other bums with him enter the United States to air their bolshevist views . . . The American public has been advertised into thinking Shostakovich is a great composer. Actually he is not more than third rate . . . From one viewpoint he is characteristically Russian—plenty of noise and nothing to back it up . . . But for the next thirty days Mr. Shostakovich will be better fed, better housed, and better advertised than in his whole life, while he makes monkeys out of the American people."

Aaron Copland was there on the dot to help welcome Shosta. The same Aaron Copland tried to get Hen Wallace elected president. We don't need music by men like Shosta and Copland.

Without any justification the organist believes he has almost exclusively a scholastic audience for his recitals. Could this come partly from the type of competence emphasized in the certificates & examinations of the Guild? In the old days, possibly a little; but not now. Every item in the work at the organ is practical, nothing essentially scholastic. In the paper work, possibly only the counterpoint and ground-bass are scholastic instead of practical; the other six elements are ultra-practical. How do we grow so lopsided?

Mr. Artur Rubinstein is rapidly becoming a delightful ideal to me. The newest example of that idealism was his program in New York City, March 13, 1949. Take a look

at what he played for that third and last Carnegie Hall concert of the season: Bach's Toccata in F in d'Albert's transcription, Beethoven's Sonata in E-flat Op. 31-3, and pieces by Brahms, Chopin, Debussy. Graveyard stuff? Gertrude Steinish contemporary ravings? No, just music.

Something is turning the organist into a deadly dull pedant & historian. Mr. Rubinstein, with greater universal fame than any living organist has yet attained, shames every last one of us when he plays a program of music like that in Carnegie Hall to the world's most critical audience of piano-music devotees.

Mr. Goldsworthy, now retired and living a life of ease & luxury, has the quaint notion that it might be good to tell the truth—both sides of it—even in the organ world. Preposterous & astounding. I wish someone would name me just one individual who wants these pages to tell the whole truth about anything he does in music.

Truth? What is truth? Old Pilate asked, but he didn't wait for an answer. Those of us who think we can nail the truth down, step on its tail, and say Here is Truth, are rather silly. The best we can do is to say this or that looks, to us, like the truth. The only harm comes when a human being makes the stupid blunder of having faith. Let us have no faith at all; let us develop the questioning mind. They told Columbus it would be impossible to cross that unknown ocean and live to tell about it. Instead of having faith in what they said, he had the questioning mind. Let's take a look anyway, he said. His doubts paid dividends.

Mr. Goldsworthy has doubts, most of them, unfortunately, centered on the sanity of T.S.B. But he'll try anything once. So now he's trying to look & listen, and then tell the truth about it. He doesn't believe a tenth of the notions we are all supposed to believe in the organ world. But he's generous, open-minded. And he has a keener mind than we're likely to find oftener than once a million.

"I see in the morning papers," says Dr. Roland Diggle, "that Dupre was robbed of \$2000. here in Hollywood yesterday. He was staying at the Hollywood Hotel. Nice town." Imagine an organist having two thousand dollars?

"I am having a grand time, with a fine professional choir, half American, half French, and a magnificent organ. As for food, I would recommend it as far superior to anything in the States at twice the price. Have you tried snails? Not so bad as they sound." That from Mr. Charles Dodsley Walker, formerly of New York, now organist of the American Cathedral in Paris.

"The grand organ recital that was to have taken place in the Catholic church last evening had to be postponed," said an item in the Dec. 7, 1898, Brookville Pa. American, "for the reason that the organ has not yet arrived." Best reason we ever heard for postponing an organ recital. And Mr. Frank H. Thompson wants you to know about that. But he doesn't spend all his time delving into the past. "Have spent quite a lot of time with Mr. Harrison's year-old job in the Lancaster First Presbyterian and it's really a beauty."

Thanks to Mr. George W. Needham, who says he's "semi-retired," for some comments on Latin



pronunciation. The author was the late Walter N. Waters, in a letter to Mr. Needham, which we quote here without quotes. The best Catholic choirs try to follow the request of the Pope, but the bishop of our diocese strongly advocates what some think is a Sicilian dialect. He wants all o's to be aw—Daw-mee-noose, Vaw-beese-koom, etc. Mihi we pronounce mee-hee; he wants it mee-kee. Gloria we pronounce glow-ree-ah; he wants glaw-ree-ah.

Personnally I teach my boys, said Mr. Waters, the five vowels thus: a as in father, e as in hay, i as in bee, o is long as in English practise, and u as in moon. Most of the consonants are as in English, but j is like y—Jesus becomes yea-zoose, Ejus become ay-yoose. Ca is kah, ce is chay, ci is chee, co is koe, cu is koo. Agnus is ahn-yoose, dignum is deen-yoome. Gratia is grat-see-ah, etiam is ate-see-ahm—"decidedly not grah-tee-ah nor aye-tee-ahm." Saeclum is say-kloom, not klum. Th is always simply t. "Bay-neen-yay and Pay-nis, or more neese, are what I use; we avoid ann-yoose, prefer ahn-yoose with a pure Italian a."

Mr. Waters, intimately associated with Catholic music for years, said "long experience has proved the wisdom of insisting on strict adherence to these pronunciations; they induce a pure tone and make the words intelligible to listeners. I have often been complimented on this by Catholic scholars and priests, who say they never heard a choir pronounce so well before. Indeed many seem to think it impossible to make words show in a choir anyway. This is a sad commentary on the enunciation of the usual choir."

Then Mr. Waters winds up with something that should be a consolation. "Priests and highschool teachers pronounce variously as they were taught in their schools and seminaries, where even the doctors disagree as to just how the ancients pronounced their mother tongue." Anyway, Miss Soosie, don't let anybody tell you he knows everything and you nothing; stick to your guns, after you've decided what you will do.

Here's a rich one. A church has an old organ that needs rebuilding and at the moment it seems determined to sign a contract with a builder (he calls himself that) which would give him all the metal pipes in the present organ that are left over after he rebuilds the job on the unit principle. And that unification, says he, gives the church "a much larger organ even with fewer pipes." Up to the head of the class, Buddy; you're the darndest liar I ever heard of.

This neat little contract also requires the church to do all the preparation of the chambers, remove all parts of the present organ not wanted by the builder, do all the work of handling the heavy parts of the new organ (that's a neat one) and furnish an assistant to the builder at its own expense. You didn't know there were churches run by such supine idiots as would even consider such a contract, did you? I nominate these holy innocents (and ignoramuses) to serve the American Guild of Organists the next time they want a committee of judges in an organ-composition contest.

I am still watching to find some member of the committee of judges, or of the headquarters council of the Guild in whose name they were working, play in public that Edmund Haines work to which they awarded the prize. It is the stupidest concoction of notes ever put on paper. Its endorsement by the Guild officially is an insult to their members. Something ought to be done to prevent any such failure in future years.

I am not a composer, had no manuscripts entered in this or any other competition, have no axe to grind. When organ-builders, organmusic publishers, composers, and organplayers serve a decent public, I'm all for them. When they insult and ruin that public, I'm against them. And I'm against such stuff as this foisted off on a defenseless world. Nor is this the first offense committed by the various sets of judges appointed by the Guild. Remember that impossible Sonata of

## WICKS ORGAN OF THE MONTH



These interesting photographs offer a glimpse into this fine instrument of thirty-eight ranks built for the Cathedral at Corpus Christi, Texas. The great organ is housed in the big tower chamber directly off of the terraced choir loft, with the swell and choir organs placed in the lower, north tower. Each chamber measures 17 feet square by 19 feet high, which permits both adequacy and suitability for the pipe work, and which includes a twenty-one note set of Deagan chimes.

Here again is an outstanding example of Wicks excellence of construction, tonal design and DIRECT ELECTRIC ACTION, in a pipe organ of medium size.



Specifications will gladly be furnished, giving complete details of the stops in this fine instrument.

Feel free to discuss any and all of your organ problems with Wicks technicians.

# WICKS ORGANS

HIGHLAND ★ ★ ILLINOIS

1939? Page 21 of the Guild's 1946 Year Book lists all the prize works to date; how many of them do you actually play or have your choir sing?

According to a survey of all the recital programs published in the Guild's official organ, *The Diapason*, not a one of the Guild's own prize-winners appears through the calendar year 1948. The survey seems to carry down even so far as works appearing only ten times through the year. Now if these prize-winning compositions were worth even the ink it took to print them, wouldn't enough Guild members use them to make them appear on this survey? Or are members of the American Guild of Organists inalterably opposed to American composers? Evidently that is not the answer, for the survey lists Bingham, Clokey, Edmundson, Purvis, Sowerby, each with at least ten performances.

Dr. Marshall Bidwell in Pittsburgh plays some 75 recitals each year and publishes an indexed program-book. Not a single one of these Guild prize-winners was used by Dr. Bidwell even once through the past five years. He is particularly broad in his programs. Certainly we can guess he knew what these prize-winners were, that he inspected them all even if he may not have bought them. He did not use a one of them.

Now isn't it time to clean house and do something about this thing that has backfired into a farce? Possibly the publishers are timid about turning thumbs-down on this activity of the Guild. Let's get back to commonsense. It's an insult to every living American composer to award prizes if things like this are permitted to happen. Both the Guild and T.A.O. are ostensibly supposed to be devoted not to making friends and money for themselves and ourselves, but to serving the world of the organ. Let's stop being stupid and get about the business we're supposed to be doing. I still want to hear some member of the headquarters Guild play that work in public some Sunday when I dare take time off to hear it.—T.S.B.

## SPECIAL SUMMER COURSES

Facts About Special Courses Offered Organists This Summer  
Index of Current Summer Courses

Herewith is a summary of the summer courses advertised in these pages for the current season.

Fort Worth Conference, Protestant-church music; Fort Worth, Tex., June 12 to 17; March page 91.

Guilmant Organ School, organ & church music; New York, July 5 to Aug. 6; Feb. 44, March 76.

Juilliard School of Music, special courses for organists, choirmasters, choral conductors; New York, July 5 to Aug. 12; March 79.

Methuen Organ Institute, concentrating an organ, master-classes with specialists; Methuen, Mass., July 18 to Aug. 13; Jan. 6, March 80.

G. Darlington Richards, boychoir and children's-choir work; New York, July 11 to 22, Aug. 8 to 19; March 76.

School of Sacred Music, specializing in work of church organist; New York, dates not indicated; March 72.

Wa-Li-Ro, boychoir work; Put-in-Bay, Ohio, June 27 to July 1; March 94.

Comments here about courses are limited to facts of importance not already presented and not included in the advertisements themselves. No padding.

Methuen: In addition to the facts given by the Organ Institute in its advertisement in these pages: Organs available for practise include a 4-100 Casavant in Andover and some 20 smaller instruments in churches and schools in the Andover-Lawrence area. Emphasis will be placed on individual work this year, with two faculty members available at all time, one for the master-classes, the other for instruction of individuals and smaller groups. Repertoire for the coming season:

Bach, Sonatas 1, 4, 5; Clavier Book Part 3; Schuebler choralepreludes; Great Eighteen; Toccatas & Fugues in C, F, Dm, Dorian; Preludes & Fugues in Fm, Gm, A, Am, Bm; Passacaglia; Concertos in G, Am.

Brahms, Choralpreludes

Dupre, Three Preludes & Fugues

Franck, Three Chorales

Handel, Concerto 1

Hindemith, Three Sonatas

Krenek, Sonata

Messiaen, Nativite; Banquet Celeste; Apparition l'Eglise Eternelle.

Mozart, Sonatas for Organ & Strings

Straube, Old Masters Choralpreludes

Tournemire, Suites 11, 33.

"While no student would be likely to be prepared to play the entire repertoire, the detailed discussion of all the works is of great value; students may select the particular compositions they wish to play for the criticism of the faculty."

Peabody: Courses are also offered in piano, sight-reading, keyboard harmony, ensemble, voice, harmony, conducting, orchestral instruments, accompanying, vocal coaching.

Wa-Li-Ro: This short & intensive course is in conjunction with the Summer Camp for Choir Boys, who each day spend two morning hours and a short evening period in singing, capped with a quarter-hour music-service in St. Paul's Church; the rest of the days—hooray, vacation. Camp runs from June 20 to Aug. 1. The 12th annual Wa-Li-Ro choir festival service will be held May 15 in Trinity Cathedral, Cleveland, Mr. Beymer directing; program includes Stanford's "Magnificat & Nunc dimittis" Bf, Purcell's "Thou knowest Lord," Farrant's "Lord for Thy tender mercies," Williams' "King's Highway." Normally it costs a boy only \$18.00 a week for his vacation & instruction at Wa-Li-Ro; the catch is that the boy must be in good health, aged 9 or older, and be recommended by his rector.

### PEDAL 5 1/3 QUINT

By Jean Pasquet who is building his own

December p.346 asks if the 5 1/3' Pedal Quint is useful. I have one. Is it useful? Well now, let's see. The 5 1/3 is to the 16' Contrabass what the Twelfth is to the manual 8'. Is that useful? Lots of organs get along without it, but any respectable organist knows its value in combination as part of the Diapason chorus. My judgment is that the 5 1/3 in the Pedal is mighty useful in a properly designed division, but unless it is covered by a 4' Diapason I would not use it, just as I would not use a Twelfth as the highest pitch on the Great without using also the Fifteenth. In my Pedal Mixture the 5 1/3' is magnificent; but remember that I have five ranks of open Diapasons, up to 2' — and my Pedal Organ is terrific and the admiration & envy of all the organists who have tried my organ. Those five ranks of Diapasons are the answer.



"PROMOTION OF TRUE PIETY AND VIRTUE"  
That was one of the purposes of Samuel Phillips who in 1778 founded Phillips Academy in Andover, Mass. The dominant tower tops Samuel Phillips Hall. Photo of the Academy campus was taken from Memorial Tower which houses a carillon of 37 bells.



The only electronic organ with a real Great to Pedal Coupler that lets you play a Diapason Chorus, a two-rank String Mixture, and other manual stops in 8', 4', 2 3/4' and 2' pitches from the Pedal Clavier.



Manual and Pedal action of the Series 21 is as fast and responsive as that of costlier traditional organs. Traditional, too, are the purity, fidelity, and variety of tone.

Only electronic organ with Pedal Division that has Diapason tones in 16', 8' and 4' pitches and Pedal specifications including such important stops as a 16' Dolce Gedeckt of extremely soft intensity and a 4' Super Octave of magnificent quality.



**You've Heard  
About It...**

*but Have You Heard It?*



Hear the new Series 21 Wurlitzer Organ and you will acquire new respect for what an electronic organ can do.

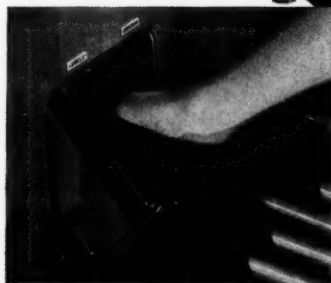
Play it and your respect will continue to grow.

Here are tonal colors and combinations of infinite variety . . . in all registers and intensities. And these blend perfectly into the organ ensemble . . . the *true* organ ensemble you must have at your command in playing serious organ music.

This Wurlitzer Organ makes the most of acoustics, too. Easily adjusted to any building. And *stays* adjusted.

Another superior feature of the Wurlitzer Organ is its fine tuning, which will last indefinitely. Not appreciably affected even by sub-zero or excessively high temperature. Stays in tune regardless of voltage or frequency changes.

*Beautiful console is of handsome figured walnut with hand-rubbed satin finish. Also available, at extra cost, in special finishes to match any type of interior woodwork. See, hear and play the Wurlitzer Series 21 at your nearest Wurlitzer dealer's studio. The Rudolph Wurlitzer Company, North Tonawanda, New York. Executive Offices: Chicago, Illinois.*



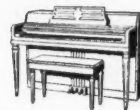
The only electronic organ with a Crescendo Pedal as standard equipment. Permits you to play and achieve grand crescendo and diminuendo effects in traditional organ music, as written.



Five preset pistons provide a total of 14 different tonal combinations on the Great, Swell and Pedal divisions to aid fast registration changes.

# WURLITZER

World's Largest Builder of Organs and Pianos  
Under One Name



More people buy Wurlitzer Pianos than those of any other name. Why? Because no other piano contains finer parts or costlier materials, yet the Wurlitzer is priced as low as \$495.



## Phonograph Recordings

Reviews by CHARLES VAN BRONKHORST

*Phonograph recordings are both entertaining and incomparably instructive*

Magnificent is the word which best describes the new recording of Franck's immortal Three Chorales which features the incomparable playing of Marcel Dupre as captured on the new English Decca full frequency range response, high-fidelity records. The organ is that in St. Mark's Church, North Audley St., London, an instrument which seems ideal for this music, though no details are given as to size or builder. Fortunately this outstanding organ recording is available here through the various retail outlets of the domestic Decca firm; the album is EDA-80, six 12" disks, \$13.00 plus taxes.

I have always hoped for a complete recording of the Three Chorales by an organist who has the necessary combination of technic, artistry, and insight to realize the full measure of beauty inherent in these supreme masterpieces of organ literature. Chorale 1 in E has long been available as recorded in a very ordinary and unsatisfying performance by Albert Schweitzer (Columbia X-100). Only existing recording of the ever-popular Chorale 3 in Am is the fairly acceptable version of Dr. Charles Courboin (Victor Album M-695) which is easily superceded by the new release. No. 2 in Bm has never been recorded previously to my knowledge and is therefore increasingly welcome in this definitive performance.

I don't think you'll find any organ recording that can surpass this album for sheer beauty and excitement in both playing and recording—it's the kind of performance that sends chills up and down your spine. Only thing lacking is a set of album notes which should include adequate data on the instrument used. Perhaps a word to the wise will prove sufficient.

American record concerns can learn much from the English in this matter of high-fidelity recording, as evidenced by these superb disks. Of course it must be remembered that the English are forced to manufacture records on a quality rather than a quantity basis, for they dare not waste one bit of valuable shellac on sub-standard results or needless duplications for the mere gratification of some artist's ego. More power to English Decca.

### ELECTROTONE DISPLACES ORGAN

in Town Hall, New York, by preference of a great organist. And if you are at all interested, read this carefully for exactly what it says; do not add words, do not subtract them. Ernest White was giving a concert in Town Hall, using literature for organ and ancient instruments. He arranged with the Baldwin Piano Company to provide, for that concert, a Baldwin electrotone, to be used instead of the organ. Neither Mr. White nor the Baldwin staff have contributed a single statement to this report which T.A.O. now makes in order to counteract some misunderstandings.

With the Baldwin, Mr. White was able to keep all his tone sources together in a compact group on the stage. If he had used the organ, the tone sources would have been split miles apart, the organ sounding from two chambers at the far ends of the stage, the other instruments sounding from the center of that stage. Totally impossible, of course. So Mr. White took the next best thing, which, in his opinion, was the Baldwin electrotone. And with the Baldwin thus used, Mr. White was satisfied, as also were the best-informed critics who heard the concert.

If Town Hall wants to be exclusively a lecture platform, it need pay no attention to its organ. If on the other hand it wants to be a concert auditorium it should take the steps necessary to correct the blunder it made when it installed that organ. The instrument, divided as it is, is not even fit for a decent organ recital. The only blame attached to the original builder is merely that he was willing to sign his name to an installation he should have

known from the start could be only a disgrace to him and to his industry.—T.S.B.

### A METHODIST CHURCH STARTS UPWARD

*Comments by William A. Goldsworthy*

Old idols pass, new ones arise; but in the change, progress is made. This was forcibly shown during our current searches for the best in church music in our town. A visitor coming here to hear choirs generally has in mind certain names he thinks are synonymous with fine services; quite often he is disappointed.

But our search has been richly rewarded. Since the last report we have again found a choir that bears watching—and, wonder of wonders, in a Methodist church. Everett Tutchings is rebuilding the choir of Christ Church (Methodist) and in the process giving some worthwhile music. After giving Camil Van Hulse's "The Beatitudes" complete in an afternoon musicale, they did it in two sections during morning services and Dr. Sockman, though a featured preacher, gave them all the time they needed to do the work well. A big man is big in every way.

The service was based on morning prayer of the prayer-book and it sounded strange to hear a Methodist minister read the prayers, but the standards of the service were above reproach. So Methodist organists wishing to hear a fine service in New York should go to Christ Church and get inspiration from both sermon and music.

### CARILLONS REQUIRE REVERSED TUNING

*Correcting an error in these pages*

Nov. p.366 said that by reaming out the inside of a bell, the pitch would be raised. Herbert Brown of the Austin faculty spotted the error. T.A.O. made the statement on the authority of a man keenly interested in carillons; later it was found also in a book. Checking with various final authorities, we find this:

Shaving metal from the inside of the bell makes it thinner and lowers the pitch; it also makes the inside diameter larger, which lowers the pitch. This applies to reaming out near the bottom or large end; if the reaming is done near the top inside of the bell, something else is likely to happen. It's quite complicated. If we have two metal bars of equal length and width but different thickness, the thick bar will sound a higher pitch.

Readers can rely on these statements and thank the following persons (here named alphabetically) consulted by T.A.O.: Dr. C. P. Boner, Herbert Brown, Frederick Marriott, Frederick C. Mayer, R. H. Mayland.

### BELIEVE IT OR NOT

The morning sermon Nov. 21 in the otherwise highly decorous St. Bartholomew's Church, New York, was interrupted by a man's voice saying "Amen" so heartily from one of the front pews that it was distinctly heard in the back pews. It happened at least six times, possibly as often as twelve.

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---

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## SERVICE PROGRAMS

Column closes the first day of each month. The aim is to show services by organists of nationwide fame and services giving unusual materials. The music listed this month is, so far as can be reasonably determined, by American composers. In view of the vast difficulty some organists find in their search for pieces by Americans good enough for them to use, this may be salutary. These services were selected for normal reasons—and then suddenly the decision to limit quotations to American composers. This may be doubly salutary, though it was not so intended. That lone British set at the end is the exception; no one in his right mind would expect a good Englishman to use music written by an American.

**DR. CLARENCE DICKINSON**  
Brick Presbyterian, New York  
*Some Anthems from This Season*  
Jennings, Say to them that are  
Dickinson, Jesus said unto them  
Woodman, While all things  
Lutkin, I said let me walk  
Noble, O wisdom  
Dickinson, O Israel how great  
Woodman, Lord may I be a sword  
D.M. Williams, I know not where the road  
W.C. Gale, O Savior I have naught  
L.M. Rile, Tree of the Cross

*Some Organ Selections*  
Dickinson, Joy of the Redeemed  
Meditation on Watts Hymns  
Huber, How Lovely  
Egerton, O Come Emmanuel  
Noble, King of Love  
Huber, Rebuke Me Not  
Simonds, Day of Judgment  
Sowerby, Sacrament of Unity  
Biggs, Credo

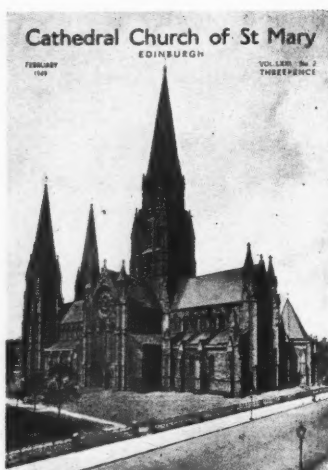
Dickinson, Ah Dearest Jesus  
**DR. C. HAROLD EINECKE**  
\*First Presbyterian, Santa Ana  
*From March Services*  
V.D. Thompson, Father in Thy mysterious  
A. Moffat, O Jesus Thou didst suffer

*Some Organ Selections*  
Maekelberghe, De Profundis  
DeLamar, O Be With Us  
Mueller, Song of Triumph  
Martin, Toccata on O Sacred Head

**NORMAN Z. FISHER**  
East Dallas Christian, Dallas  
*Anthems of the Season*  
Scholin, God is a Spirit  
Noble, Fierce was the wild billow  
James, Jesus our Lord  
Dickinson, In Joseph's lovely garden  
Clokey, Christ Triumphant  
James, Hear my prayer  
Speaks, Lord is my Light  
Christiansen, Beautiful Savior

Macfarlane, Open our eyes  
Garden, Our Father and our God  
O'Hara, I walked today  
Rogers, I will lift up mine eyes  
Ward-Stephens, Blessed are the merciful  
Friedell, Jesus so lowly  
D.M. Williams, King's highway  
Greenfield, Blessed be Thou  
Elmore, O come Emmanuel  
Gaul, And the trees do moan  
Bingham, Personent Hodie

**DONALD D. KETTRING**  
\*East Liberty Presbyterian, Pittsburgh  
*Anthems November through February*  
Candlyn, Christ Whose glory  
Mueller, Create in me a clean heart  
Noble, Benedictus es Domine  
James, I have considered



EDINBURGH CATHEDRAL

The front-cover page of the monthly bulletin of the Cathedral Church of St. Mary, Edinburgh, Scotland. What a difference it makes when Christians put real money, real art, into everything connected with the Christianity they preach.

By the waters of Babylon  
Woodman, A Song in the Night  
M. Andrews, Hail to the Lord's Anointed  
Clokey, Let hearts awaken  
D.M. Williams, King's Highway  
LaForge, But the hour cometh  
Sowerby, I will lift up  
Mueller, Christ of the upward way  
Candlyn, Christ Whose glory  
D.S. Smith, Blessed are they  
Barnes, Like one who builds  
Noble, Fierce was the wild billow  
H.T. Scull, Rise up O men of God

*Some Organ Selections*  
Mueller, Song of Faith  
Candlyn, Evensong  
James, St. Clotilde Meditation  
McKinley, Faith of Our Fathers  
Edmundson, Fairest Lord Jesus  
Bingham, Gracious Spirit  
Yon's Advent Suite  
Biggs, Star of Hope  
Taylor's Nativity Miniatures  
Dickinson, Andante Serioso  
Pasquet, Air in Style of Handel  
F.W. Snow, Vigili et Sancti  
Titcomb, Prelude  
Nearing, Duologue and Choral  
Titcomb, Gaudeamus  
Royal Banners Forward Go  
DeLamar, Carillon  
Bingham, Sarabande

**ROBERT W. SCHMIDT**  
Trinity Church, Columbus  
*Anthems February and March*  
Beach, Let this mind be in you  
James, By the waters of Babylon  
*Some Organ Selections*  
James, St. Clotilde Meditation

**DR. ROBERT HEAD**  
\*Cathedral Church of St. Mary, Edinburgh  
*December-January-February Music*  
Wesley, Blessed be the God  
Brahms' Requiem  
Bach, Subdue us by Thy goodness  
Goss, Lord let me know mine end  
Tallis, Supplication  
Battishill, Call to remembrance  
Wesley, Lead me Lord  
Weelkes, Let Thy merciful ears  
Byrd, Sacerdotes Domini  
Purcell, Alleluia  
Morley's Evening Service I  
Walmisley, Remember O Lord  
Bairstow, God Who at sundry times

Purcell, Magnificat Gm  
Wood, Hail gladdening Light  
Handel's Messiah selections  
Bairstow, Save us O Lord  
Crotch, Lo star-led chiefs  
Mendelssohn, When Jesus our Lord  
Ouseley, From the rising of the sun  
Elgar, Light of the world  
Weelkes, O Lord arise  
Bach, Jesu lead my footsteps ever  
Handel, Ye boundless realms  
Harwood, O how glorious  
Boyce, Blessing and glory  
Kitson, Te Deum F  
Wagner, Holy God  
Mendelssohn, And Saul made havoc  
Ley, Lo round the throne  
Handel, And He shall purify  
Clark, I will love Thee  
Walmisley, Not unto us  
Haydn, Heavens are telling  
Haydn, On Thee each living soul  
Bairstow, The day draws on  
Stanford, Glorious and powerful God  
Wesley, The wilderness  
Purcell, Rejoice in the Lord  
H.C. Wood, O Lord increase my faith  
Boyce, Heavens declare the glory  
Goss, O Savior of the world

We have omitted the canticles etc. from the foregoing. Services are held every day; here is the music, just as given in the calendar, for the six weekdays following Feb. 13:

14, Bennett in E-flat; Crotch, Comfort O Lord.  
15, Wood in D; Macpherson, O praise God.

16, Smart in F; Mendelssohn, See what love hath the Father.

17, Gray in G; Mozart, He is blessed.

18, Rogers in D; Drese, Round me falls the night.

19, Boys' voices only: Bro. James' air, The Lord's my Shepherd.

The Cathedral Church of St. Mary issues a tightly-packed 8-page printed 7x10 monthly leaflet. Page 1 is reproduced in these columns. Pages 2, 7, 8, carry 18 advertisements. Page 3 gives general information about the services and facilities; list of the clergy; list of 'lay officials,' including the organist, assistant organists (four), choir warden, etc. Page 4 lists all the services for the month, day by day, and itemizes only the music. Pages 5 & 6 carry the provost's letter, congregational notes, list of preachers for the month, baptisms, burials, and collections. Counting \$4 to the pound, collections on the first Sunday in Advent were \$82.00, second Advent Sunday \$70.00, at the service presenting Brahms' 'Requiem' the offering was \$102.00 and went to the choir fund. Alms-boxes during November brought in about \$10.00. Harvest Thanksgiving service brought close to \$140.00, the Diocesan Fund Gift Service brought \$1772.00. Edinburgh's Cathedral Church of St. Mary is an inspiring beautiful edifice, as we hope our reproduction shows.

This report is made possible by Rae Macintosh & Co., 39 George St., Edinburgh, who also provided a copy of Dr. Robert Head's new anthem, "Be strong in the Lord," published by them and written for the diocesan choral festival in Edinburgh on May 31, 1949. It's a strong anthem well worthy of use by many of our best churches for festivals of all kinds.

**ALEXANDER SCHREINER**  
drew an audience of 700 in Masonic Temple, Tucson, Ariz., which seats only 400, for his March 20 recital. His major offering was the new Sonata by Camil Van Hulse, which he introduced by a brief address to his audience. At its conclusion "the whole audience rose to show their appreciation to the performer and to the composer" who was present.



## Past RECITALS

Confined to programs of special character or given by those who have made their names nationally important. This column closes on the first day of each month.

Since recital programs show a lamentable lack of originality, and nothing is gained for the reader by using space here for endless repetitions of tiresome pieces already played to saturation point, for this one month we indulge in the luxury of enforcing our ancient rule that no organist may have a program here oftener than once a year unless that program has some special merit for one or another reason or the organist giving it has made his or her name nationally important. This rule was made to give everybody an equal opportunity to have a program recorded here occasionally.

### DR. C. HAROLD EINECKE

First Presbyterian, Santa Ana  
du Mage, Grand Jeu  
Fletcher, Fountain Reverie  
Bach, Prelude & Fugue Am  
Boellmann, Ronde Francaise  
Franck, Chorale Am  
Clokey's Fireside Fancies  
Dupre, Misterioso; Finale.

### NORMAN Z. FISHER

East Dallas Christian, Dallas  
Contemporary Organ Music  
N.Z. Fisher, Prelude on French Tune  
Bingham, Overture  
Biggs, Prelude on Bach  
Peeters, Aria  
Titcomb, Scherzo  
Purvis, Spiritual  
o-p. Goldsworthy, Festival Prelude  
o-p. Clokey, Dialogue: Romance.  
R.R. Bennett, Son. G: Allegretto  
Andriessen, Toccata Dm



### CAN'T FIND MUSIC

by an American composer? What a pity. Try Meditation Ste. Clotilde by Dr. Philip James, one of the finest pieces of practical organ music ever published, not difficult but sounds glorious, for recital or service. Dr. James was born on a May 17 in New York City; it's the finest thing he ever wrote for organ.

### EDWIN ARTHUR KRAFT

Trinity Cathedral, Cleveland  
Maquaire, Allegro  
Jongen, Chant de Mai  
Tchaikovsky, Melodie  
Weaver's Copper Country Sketches  
Massenet, Angelus  
Dethier, Intermezzo

### THEODORE MARIER

St. Mary's Cathedral, Galveston  
Music on Gregorian Melodies  
Nibelle, Carillon; Prelude.  
Muset, Virgo Praedicanda  
Dupre, Stabat Mater  
Guilmant, Offertory O Filii  
Murray, Interlude Jesu Ducis  
Peeters, Toccata-Fugue-Hymn  
Salvador, Petition  
Vierne, 2: Scherzo  
C. Renard, Ave Maria  
Biggs, Toccata Deo Gratias  
FRANKLIN MITCHELL

Linfield College, McMinnville

\*Marcello, Psalm 19

Martini, Gavotte F

Bach, Come Sweet Death

In Thee is Gladness

Prelude & Fugue G

Widor, 5: Variations

Schumann, Sketch Df

Fletcher, Fountain Reverie

Karg-Elert, In Dulci Jubilo

\*In Cascade College on a new Kilgen

he played these pieces as above: Marcel-

lo, Martini, 3 Bach, Schumann, Widor.

\*In Trinity Church, Portland, these on a

3 50 Moller:

Bach, Prelude & Fugue Bm

Come Sweet Death

Saint-Saens, Rhapsody 3

Hindemith, Son. 1, 2 Mvts.

Fletcher, Fountain Reverie

Edmundson, Prelude on Haydn Chorale

Karg-Elert, In Dulci Jubilo

\*And in the First Baptist, Port Angeles,

Wash., on a Wuritzer electrotone:

Handel, Water Music: 2 Mvts.

Edmundson, Begin my Tongue

Bingham, Rock of Ages

Matthews, Jesus Calls Us

Fletcher, Fountain Reverie

Kinder, In Moonlight

Paradise, Toccata

Franck, Cantabile

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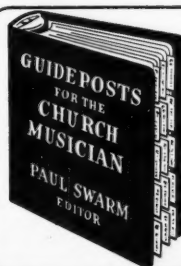
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**LET'S IMPROVE  
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Bach, Come Sweet Death  
Toccata & Fugue Dm  
Of this program Mr. Mitchell says, "I was right in placing the last three where I did. Many liked them best."

CLAUDE L. MURPHREE

Methodist Church, place not named

*On an Allen electrotone*

\*Boellmann's Gothic Suite

Dupre, Bretonne: Berceuse

Bach, Prelude & Fugue D

Dickinson, Reverie

Nevin, Will o' Wisp

Mascagni, Prelude & Intermezzo

Bedell, Danse des Acolytes

C.Gatlin, Trio Fugato

Martin, Evensong

Widor, 5: Toccata

\*On a Consonata in First Baptist, Winter Park:

V.D.Thompson, 3 Choralpreludes

Dickinson, Reverie

Bach, Toccata & Fugue Dm

Martin, Evensong

Nevin, Will o' Wisp

Murphree, Prelude on Come Ye

Fletcher, Fountain Reverie

Weaver, Squirrel

Improvisation on Foster melodies

Purvis, Romanza

Widor, 5: Toccata

\*On a Hammond electrotone in Dunedin

Methodist, Dunedin:

Franck, Chorale Am

Bach, Arioso A; Toccata & Fugue Dm.

Martin, Evensong

Nevin, Will o' Wisp

e-p. Federer, Fantasy Fsm

Dickinson, Reverie

Weaver, Squirrel

Purvis, Spiritual; Romanza.

\*"Christmas Oratorio" 4-6

Widor, 5: Toccata

DR. IRENE ROBERTSON

Westminster Presbyterian, Pasadena

\*Purcell, Trumpet Tune

Bach, My Heart is filled; Concerto G.

Haydn's Musical Clocks

Reubke, Sonata excerpts

Haines, Promenade-Air-Toccata

Edmundson, Humoresque Fantastique

DeLamar, At Sunset; The Fountain.

Boellmann, Ronde Francaise

Dupre, In Dulci Jubilo; Gloria.

\*And this on an Allen electrotone in First

Methodist, Riverside:

Purcell, Trumpet Tune

Bach, Subdue Us; Concerto G.

Schubert, Ave Maria

Haydn's Musical Clocks

Franck, Fantasy

Widor, 5: Toccata

Karg-Elert, Moonlight

## William H. Barnes

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First Baptist Church, Evanston

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DeLamar, Fountain

Edmundson, Humoresque Fantastique

Dupre, In Dulci Jubilo; Ave Maris 4.

Bonnet, Romance

Vierne, Divertissement

### AN IMPROVEMENT

Counting in a hurry and not re-checking, there seem to be 35 American pieces used in these programs, 33 pieces that can be rightly called true concert or entertainment music, only 2 resurrections from the graveyard, and only 3 atrocities. Do these organists want the public to like the organ? It would seem so.

Notice also how the electrotone is taking its place in the world of the organ, in the five electrotone recitals of this group. If the organist uses good judgment in suiting his music to the instrument, not expecting fortissimos excepting for extremely rare moments, the electrotone will give a commendable musical performance. In soft effects they have achieved a great deal in spite of their extreme youth. Let's use them for what they can do, not expect the impossible of them.

### EARLY AMERICAN

Here's a program of early-American church music presented in an unusual way in Michigan State College, arranged by Dr. J. Murray Barbour, Richard E. Klausli organist & director of the choir:

#### Conventional Tunes

Coronation, Holden

Windham, Read

Geneva, Cole

Evans, and Salvation, Mason

#### Fuguing Tunes

Lenox, Edson

Evening Shore, anon.

Newburgh, Manson

#### Campe-Meeting Tunes

Come and taste with me, Walker

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Jordan's shore, white  
Hebrew children, Walker  
Wondrous love, Christopher  
Never part again, anon.

#### Anthems

David's Lamentation, Billings

Plunged in a gulf, Mason

Claremont, anon.

Lord descended, Woodbury

"Dr. Barbour secured these rare numbers, had them photostated, and served as commentator on the program. Mr. Klausli was appointed to the College in 1948 and to Plymouth Congregational, Lansing, at the same time; Mrs. Klausli directs the three junior choirs, Mr. Klausli the two senior.

ELIZABETH EILERT

has celebrated her 50th year with Lutheran Church of the Atonement, New York.

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## EVENTS FORECAST

for the coming weeks

Nothing is gained by reporting an event after it has taken place; it is then too late for readers to attend. Column closes the 14th of the month.

Atlanta, Ga., Ruth Krehbiel Jacobs junior-choir course, Central Presbyterian, May 2 to 8, paid admission.

Bethlehem, Pa., Bach Festival, May 20, 21, the "St. Matthew" and "B-Minor"; May 27, 28, a repetition if public demands in the

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### Irene Robertson

MUS.D., F.A.G.O.  
Organist  
UNIV. of SOUTHERN CALIFORNIA  
Los Angeles

meantime warrants; Ifor Jones conductor, E. Power Biggs organist; paid admission.

Cleveland, Ohio, Edwin Arthur Kraft recital, Trinity Cathedral, May 1, 4:00.

Cumberland, Md., John S. Gridley all-Bach recital, May 5, 7:30, No. 11 in the series of 12, one a year, beginning in 1939; this, says Mr. Gridley, will probably be the longest organ recital on record, more than 3 hours, 54 numbers; the 10 previous recitals took a total of 22 hours. To be played in the First Presbyterian.

Norfolk, Conn., Norfolk Music School opens its 9th summer season June 23, Bruce Simonds director.

Princeton, N.J., Westminster Choir College festival, May 23-27.

BEREA, OHIO

Baldwin-Wallace Conservatory

The 17th annual Bach Festival, Harold W. Baltz director, will be held June 3, 4, six programs, at 2:30, 3:30, and 7:30; programs:

\*Carl Weinrich recital  
\*Organ solos, Mr. Weinrich  
"Spirit also helpeth us"  
Brandenburg Concerto 2

"Come Jesu come"

\*Cantatas 110, 142

Brandenburg Concerto 5

Cantata 63

\*Carl Weinrich recital

\*"Christmas Oratorio" 1-3

\*"Christmas Oratorio" 4-6

A brass choir preludes all but the organ programs with a half-hour of chorales played from Marting Hall tower.

PRESBYTERIAN COURSES

Board of Christian Education of Presbyterian Church again presents a series of summer-schools for church musicians, Price H. Gwynn directing. Places & dates: Charlotte N.C. June 6-17, Santa Fe N.M. June 27 to July 8, Parkville Mo. July 11-22, Easton Pa. July

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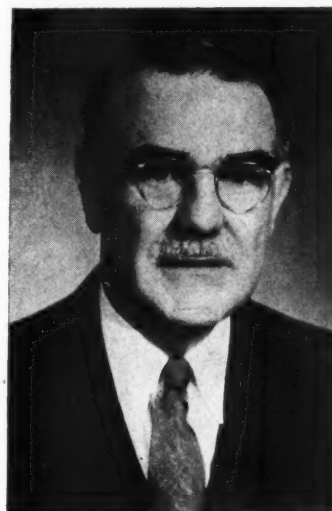
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11-22, Wooster Ohio July 25 to Aug. 6. Admission fees.

A. G. O.

The first of the new annual preliminary tests will be held in New York City Oct. 6-7. Here's how the Guild at present rates organ work: accuracy 15, interpretation 10, trio reading 11, vocal-score reading 12, transposing 13, harmonizing 12, unfigured bass (archaic & useless, isn't it?) 12, improvisation 15; it totals 100% and candidates must earn at least 50% on each item, average 70%. Paper work: counterpoint A 8, B 12, fugue 16, knowledge 6, ear training 10, harmonizing 12, ground bass (another useless one?) 16, composition 10, orchestration 10.

THAT NO. 6 AUSTIN

Dr. C. E. Warriner of Glendale, Calif., refers to Nov. 1948 p.340: "Since I was employed as a special tuner with Farrand & Votey of Detroit, I believe I can say that the missing No. 6 was the universal-chest installed in the Christian Science Church, Alexandrine Avenue West, Detroit, Mich. I was the tuner who looked after that Austin organ and I was also the organist; that was in 1908 & 1909. It never gave me any trouble."

William A.  
Goldsworthy  
A.S.C.A.P.

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**AEOLIAN-SKINNER**  
has completed rebuilding the Hall organ in Christ Church, Bronxville, N.Y. It is now a 3-55; all Diapasons, mixtures, reeds, and the Positiv are new, and the pipework retained has all been revoiced.

The 3-67 in Grinnell College was dedicated April 24, recital by Catharine Crozier; organ is the gift of president Samuel N. Stevens & Mrs. Stevens; Harp and Deagan Chimes were donated by vicepresident Louis G. Chrysler & Mrs. Chrysler and Mrs. M. W. Stoltenberg. Henry Cowell wrote a Grinnell Fanfare for organ & brass for the dedication festivities.

**KILGEN ORGAN CO.**  
announces the following installations:  
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Eldorado, Ill., First Methodist, 2m.  
Georgetown, Ky., Georgetown College, 2m.  
Newbury, Mass., First Congregational, 2m.  
Pascoag, R.I., St. Joseph's R.C., 2m.  
Thor, Iowa, Ullensvang Lutheran, 2m.

**SCHULMERICH ELECTRONICS**  
announce dedicatory recitals by Arthur Bigelow and Dr. Alexander McCurdy on Schulmerich 'Carillon Bells' installations:  
Fayetteville, Ark., University of Arkansas, May 1.

Nashville, Tenn., Christ Episcopal, April 10.  
Westerville, O., Otterbein College, April 24.

Details as to the type of program, whether including organ, within the auditoriums, or broadcast from the towers, are lacking. Schulmerich now has over 1500 installations in North America.

Schulmerich also announces sets of phonograph records of 86 hymns played by Dr. Alexander McCurdy, 6 of them on organ alone, 6 on organ & 'Carillon Bells,' the remainder on the 'Carillon Bells' alone.

**REGISTRATION BUREAU**  
The time of changes is coming and we ask our readers who hear of vacancies in which they themselves are not interested, to report as much detail as they can, for the benefit of the organists listed with T.A.O. as in search of a church position more to their liking. Nothing quite so bad as having to work

where you're not happy. Why not help some deserving organist by sending data whenever you can?

#### PRIZES & COMPETITIONS

The Kate Neal Kinley memorial fellowship offers \$1000. "toward defraying the expenses of advanced study of the fine arts in America or abroad"; full details from University of Illinois, Urbana.

United Temple Chorus, Box 726, Hewlett, L.I., N.Y., announce competition for 3-part accompanied anthem for women's voices on Old Testament text, closing Oct. 15. Rene Frank's "The Spite of Michal" won last year's \$150. and publication by Carl Fischer.

Friends of Harvey Gaul Inc., 315 Shady Ave., Pittsburgh 6, Pa., offer \$400. for a choral work based on American themes; closes Dec. 1949.

William Watkins, Washington, D.C., won the \$1,000. N.F.M.C. prize in organ.

#### PRICE GOES UP

The price of back copies of T.A.O. remains from 25c for current issues up to \$1.00 for old & scarce ones; but the socialist American government has imposed what amounts to a new tax on newspapers & magazines and we now must pay a much higher postage rate on magazines bought as extras, no matter for what purpose. We're not blaming the postoffice; it cannot continue to provide reasonable service to the taxpayer when it's compelled to provide millions of dollars worth of free service to politicians. But

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we can not and will not pay the extra bills; those who want extra service will be required to pay whatever the politicians make it cost the publishers. T.A.O. believes this is a more honorable plan than joining the American socialist government in increasing all prices to everyone.

## Obituaries

To eulogize would be unworthy; merely to record the available facts is the purpose here.

### ARTHUR W. FITZSIMMONS

died Dec. 22, 1948, in London, aged 77. He was editor of Musical Opinion. Says his brother W. P. Fitzsimmons: "He was not ill but had gone to a nursing home for rest. He said after breakfast on the morning of Dec. 22, 'I feel fine,' and then had a spasm or two of pain and died. What luck to die that way. I have lost a partner in a million; 37 years together and never a dispute or argument. We took our losses like our successes and never grumbled. Both philosophical and easy to get on with, someone has written to say we were like the Cheeryble Brothers. The papers will go on as before and no one will notice any change." But the grand publishing work of the two brothers in behalf of the organ world will go down in history for the achievements already scored, as one of the great activities of the ages. Musical Opinion not only publishes the monthly of that name but also the quarterly The Organ and many most important books on the organ.

### BASIL HARWOOD

died April 3 in London. He was born April 11, 1859, in Woodhouse, was organist of Ely Cathedral, Christ Church Cathedral, Oxford, etc., choral director of Oxford University, etc. He wrote anthems, organ music, etc., Dithyramb being possibly the best known in America.

### STANLEY MARCHANT

died Feb. 28 in London, aged 65. He held many prominent positions, was organist of St. Paul's Cathedral, principal of the Royal Academy of Music, and wrote a special "Te Deum" for the jubilee service of George 5.

### HENRY B. PROEHL

died March 17 in Chicago, aged 76. He was organist, teacher and composer of church pieces.

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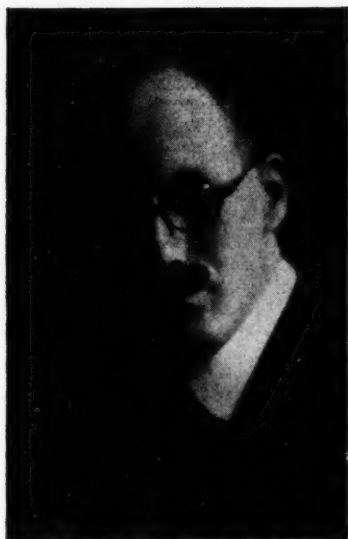
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by an American composer? Go chase yourself, you haven't even looked. Try *Will o' the Wisp* for the finest or the commonest of your recital audiences, or *l'Arlequin* if you can clown with your registration, or *Tragedy of a Tin Soldier* if your audience is a bit dumb, or *Sonata Tripartite* if it's educated, or some of the *Rural Sketches* and *Sketches of the City*. *Sylvan Idyll* is a lovely melody piece. Gordon Balch Nevin was born May 19, 1892, in Easton, Penna., died Nov. 15, 1943, in New Wilmington, Penna.

### DR. CYRIL BARKER

and his chancel choir of the First Baptist, Detroit, presented Richard Ellsasser, a pianist, and a soprano, in three events of the current concert series, supported by offerings and a group of sponsors, the latter paying \$3.00 for the series and receiving reserved seats. Cantatas in the Sunday evening series:

Maxwell & Wirges, Incarnation of the Word of God

Hadley, The New Earth

Elmore, The Incarnate Word

Gaul, Ruth

Sullivan, Prodigal Son

Bach, St. Matthew Passion

VIRGIL THOMSON'S

opera, "Four Saints in Three Acts," text by G. Stein, has been published by Music Press Inc., regular edition \$8.00, special limited edition \$50.00. Oops!

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### E. POWER BIGGS

returned to his regular Sunday broadcasts over C.B.S. on March 20 after a two-months tour throughout the States & Canada as recorded on Feb. p.64. His broadcasts had made friends and unexpectedly large audiences wherever he played, gaining a full house of over 2000 in competition against a Bob Hope appearance in Oklahoma City. Crowded auditoriums were the rule instead of an exception. Factors in the booking were colleges, community music organizations, and fraternal groups of organists. His concerts with organ & orchestra drew special interest, Mr. Biggs playing and conducting from the console—a special feature of C.B.S. broadcasts. In Salt Lake City he broadcast on the new Aeolian-Skinner Feb. 27 at an hour when the organ profession had its first chance to hear that instrument. On the first two programs on his return to Harvard he played the music of Reger, Reubke, and Rheinberger, whose March birthdays were respectively 19, 23, and 17. Bach is another March baby—21.

### ROBERT WHITLEY

pupil of Mildred Andrews in the University of Oklahoma won three contests, was named the outstanding musician among the winners in organ, piano, violin, and voice, and was the only student musician on the N.F.M.C. national convention program in Dallas.

### LOUIS F. MOHR

had a full-page photo on p.108 of Life magazine for Feb. 14, 1949, in full-dress uniform at the Old Guard ball in the Hotel Commodore, New York. This is the same Mr. Mohr, of the organbuilding Company in New York, whose hobbies—match-book collecting and intricate inlaid woodwork—were pictured in July 1941 T.A.O.

### H. A. SCHIMMERLING'S

Symphony 1 had its first performance in Carnegie Hall, New York, Feb. 28, Leon Barzian conducting the National Orchestral Association; the work is available from Associated Music Publishers Inc.

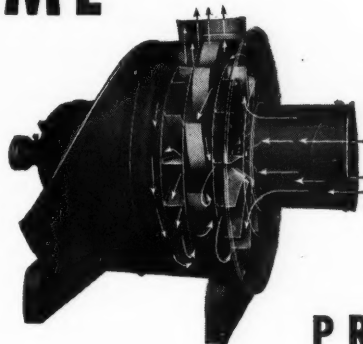
### UPPITY UPPITY

Johnny Lewis had his salary upped from \$25,000. to \$50,000. and Harry got his jumped from \$75,000. to \$100,000. Both get enormous tax-free "expense" money in the bargain. Not bad. Who wouldn't lie his head off for a cool hundred thousand?

### OH SO SORRY

to have to add to the foregoing song of joy the discordant coda that Miss Soosie and Dr. Pedalthumb participate in this noble prosperity only by helping pay the bill, which for the month of October 1948, the last computed, was \$1,331,000,000. to support our glorious political system, 14% higher than October 1947. Isn't it grand to be an American under the democratic party?

# TIME



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**GARDNER READ***American Composers: Sketch No. 72*

Mr. Read, composer for the profession rather than the public, was born Jan. 2, 1913, in Evanston, Ill., finished high school in 1928, studied music in Northwestern University, won a scholarship at Interlochen, earned the Mus. Bac. in the Eastman School of Music in 1936 and the M.Mus. there in 1937. He won a fellowship at the MacDowell Colony in 1936, the Cromwell Traveling Fellowship in 1938, and in 1939 another fellowship, studying with Sibelius. His Symphony won the \$1000. prize and was performed in 1938 by the New York Philharmonic in Carnegie Hall.

In 1940 he married Margaret Vail Payne

*Gardner Read***Robert Baker***Sac. Mus. Doc.*

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**TIME TO THINK**

Before putting our necks under the heels of traitors we had better take a good look at the achievements of freedom as represented by the American system. To earn the equivalent value of what \$10.00 will buy, in thus-far free America a worker works 8 hours; in socialist England with politicians ordering the citizens around, he works 19 hours; in totally socialist Russia he works 31 hours. Like it?

**Grace Leeds Darnell***Mus. Bac., F.A.G.O.*

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*Mgt. Val Jayne*

and they have one child; Mrs. Read is a pianist and writer, and has been publicity director for Interlochen. Mr. Read taught composition in the Cleveland Institute and is now head of theory & composition in Boston University.

Though he studied organ for four years in his youth, Mr. Read never held a church position and doesn't want one; his craving to play the organ is satisfied by occasional hours at the console in a friend's church, "just to keep my feet in trim." Also, we hope, to try out the actual effects of his own organ compositions.

Though vastly more active in other fields, notably orchestral, he has four organ works in print and a fifth in preparation.

Published organ works:  
Chorale-Prelude Jesu My Joy, Op. 32-2, Summy 1940, 50c.

Chorale-Fantasia Good King Wenceslas, Op. 50, Gray 1941, 75c.

De Profundis, Op. 71-A, Leeds 1947, 60c.

Passacaglia & Fugue, Op. 34, Gray 1948, \$1.25.

And in manuscript, Suite for Organ, Op. 81.

To date some 50 works have been published and there are about 30 in manuscript.

People who talk about "understanding" this or that bit of newness in any art realm are too dumb to understand anything. It's not understanding but appreciating or enjoying. Do we enjoy this music? Not love at first sight but do we like it after we have learned to play it or heard someone else adequately play it? All Mr. Read's music is too difficult to play at sight; it requires work. His is music for the professional. But a man loses his professional status if he sees works like these without getting acquainted with them. He's not a professional but a back-number if he neglects that opportunity. Possibly Passacaglia is the best of them. All such new pieces require more newness of interpretation than a stand-pat musician is likely to be able to muster. It's like reading the Bible: not one man in ten thousand is able to really read it; he merely skims over the words and reads into them what he's been taught all his life to believe.

Don't follow that stupid path in playing these contemporary things. Instead, tell the composer to go hang while you do to that music anything & everything your imagination suggests. And be sure your imagination goes the limit.

**Laurence H. Montague - A. A. G. O.***Organ Architect*

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## Goose? or Nest?



### WHICH WILL YOU HAVE ?

For some reason, the goose egg stands for zero . . . nothing.

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#### RICHARD ELLSASSER

won a bronze plaque from United Airlines in token of their appreciation of his having used the air for 100,000 miles. For the first five months of 1949 Mr. Ellsasser's Wilshire Methodist, Los Angeles, presented recitals by him in his Bach series, and guests recitals by David Craighead, Richard Ross, Alexander Schreiner. Note to other organists: Go thou and do likewise. His January-February tour included recitals in 22 cities of 10 states, plus 3 in Canada.

#### FRANK W. KUTSCHERA

of Trinity Lutheran, Maspeth, N.Y., has resigned to join the Austin faculty in Hartford and he's "enjoying it very much; there are several other fellows here who also want to have a hand in building organs, not just playing them." He already has a place to live and a job in a local church "to help pay the rent." Compliments to Austin: "I have never seen an organ constructed with greater care & attention to detail than the Austin."

#### AUGUST MAEKELBERGHE

made his debut April 3 with his new String Sinfonietta in a program of works for organ & strings by Bach, Corelli, Handel, Mozart.

#### GOING GOING GONE

At last they've had their way and the bosses of New York City's Collegiate churches have disposed of and will soon destroy the ancient and honorable St. Nicholas Collegiate Church. Money, money, money; they get a lot of it for the ground the Church now occupies.

#### GOOD RECITAL IDEA

A vestryman, Horace S. Gulick, of Trinity Church, Watertown, N.Y., died recently and a business associate, Dr. L. K. Silcott, senior vestryman of St. Paul's Church, instigated and has provided complete funds for an annual organ recital to be played in his memory by Gilbert Macfarlane, organist of Trinity.

#### VERNON DE TAR'S

performance of Honegger's "King David," Church of Ascension, New York, drew 1 1/2 columns from the breezy New Yorker magazine for Feb. 19.

#### CHICO BACH SOCIETY

An attempt is being made to organize a Bach Society in Chico, Calif.; a 'first annual festival' was given Jan. 16 & 17 in two Chico churches when the project received its initial major boost. The Chico Enterprise-Record gave full support in a Jan. 8 page of text & photos. Organizers are C. Robert Laxson, Alva P. Taylor, Charles B. Thompson, Charles van Bronkhorst. First program included three organ solos, "Magnificat," cantata 106, "God's Time is Best"; second was five organ solos, Concerto Am arranged for string ensemble, three chorales for chorus, Concerto Dm for two violins, and a duet from cantata 36.

#### RATS & ENGLISHMEN

are at last again placed on an equal footing. Neither one need now gain permission from the politicians to get cheese; both may take it, in the approved manner, whenever & wherever they can. Ain't Socialism glorious? England's politicians gave up their control of cheese March 27, 1949.

#### THANKS, COMMIE

"The real center of power in communism is within the professional classes . . . teachers, preachers, editors, writers," and a few other such groups, said the shrewd legal minds of the House Committee investigating Un-American Activities. We know it's true, from the letters we get. If you find a communist, socialist, fascist, or any other ist in this music world of ours, stay away from him—and her—as you would from a loathsome disease. The music world is too full of people unwilling to work faithfully for their own living but happily willing to let their own fellow work, and then take it from him.



RICHARD ELLSASSER

one of the youngest American recitalists who is among the most active in the country, with long strings of engagements through all sections. In his own Wilshire Methodist, Los Angeles, he is playing complete-Bach in groups of programs, his second group of five now being played from memory.

#### LONDON ORGAN CLUB

is now 22 years old, has 230 members whose chief interest is in visiting organs & organ factories, talking organ, listening to organ music. March 12 they visit the Compton factory, 19 go by chartered bus to Lancing College. Club maintains a library; members may borrow books to take home for one month, depositing 10-shillings, refunded when the book is returned. Jan. 15 they had a 'recital' of phonograph recordings, 10 pieces recorded by 7 organists, including Dr. Charles M. Courbois's recording of Dr. Clarence Dickinson's Berceuse, and Virgil Fox' recording of Dupre's Prelude & Fugue Gm. Why do not the American organ fraternities have such programs?

#### ELIOT I. WIRLING

gave a program of sea chanteys Feb. 13 in the Museum of Fine Arts, Boston; he's a member of the Peabody Museum Marine Associates of Salem, a group of men interested in various phases of maritime history. He calls it Shanty; T.A.O. follows F. & W. and calls it Chantey. They're songs of the sea, right hale & hearty. Mr. Wirling, an organist, is chief clerk in the District Training Office of the First Naval District, acquiring his seaworthiness therefrom.

#### TEA FOR TOTS

George Kemmer's children's choir gave its third annual Tea for Tots, for youngsters 6 to 11 (and their parents), prior to their annual Children's-Sunday evening service, St. George's Church, New York. Splendid missionary work, yes?

#### GLORY BE, IT'S A BOY!

and both Charles W. & Charlotte are not only tickled pink but are doing nicely in a quick recovery. "Philip Lester McManis, March 25, weight 7-15, eyes blue, hair yes, possessing a charm & peculiar brilliance (at times)."

#### FOR SALE

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**CAMIL VAN HULSE**

furnishes data for the record on some of his compositions.

A 'Symphony' (Sonata?) had its radio premiere by Alexander Schreiner, C.B.S. from Salt Lake City, Jan. 9 for the first movement, Feb. 6 the second, and the remaining two movements later.

A Sonata, four movements, written for Edwin Arthur Kraft's 40th year, was or will be played by him in his Trinity Cathedral recitals, Cleveland; Mr. Kraft introduced Mr. Van Hulse's Toccata in 1946.

Sur le Tombeau de Jean Sebastien, "a contrapuntal fantasy in ten parts," will be first played by Mario Salvador.

"The Beatitudes," given probably for the first time by Everett Tutchings Feb. 20 in

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**THE DOLLAR WINS**

*So lofty once, soon to be brought low; F. H. Radowski's inspiring photo of St. Nicholas Collegiate Church on Fifth Avenue, New York, with one of the Rockefeller Center buildings in the background. The dollar put up Rockefeller Center, to the everlasting profit of countless thousands of Mr. Rockefeller's fellow citizens. Craving for the dollar now demolishes this noble spire; the building has been sold and will be destroyed.*

Christ Methodist, New York, has had its first European performance, in Notre Dame Church, St. Kiklaas, Belgium.

**WANT HARD-TO-GET BOOKS?**  
T.A.O. has been forced to discontinue its service of supplying such books for its readers; taxes, tax-forms, and labor-costs have gone up too distressingly. Mr. Whitworth's fine Electric Organ in new edition is again available, but not through T.A.O. Electric Organ is the title; possibly Electric-Action Organ would be clearer. This book, Bonavia-Hunt's Modern British Organ, and other

books, in foreign languages as well as in English, are available through James C. Andrews, 47 Outer Drive, Oak Ridge, Tenn.

**ROB ROY PEERY**

has been appointed Editor of educational & instruction publications for Theo. Presser Inc. In July, Presser will move some 300 employees to Bryn Mawr where property has been purchased to house the executive offices and warehouse stocks; retail store remains in Philadelphia.

**Jack Edwin Rogers**  
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